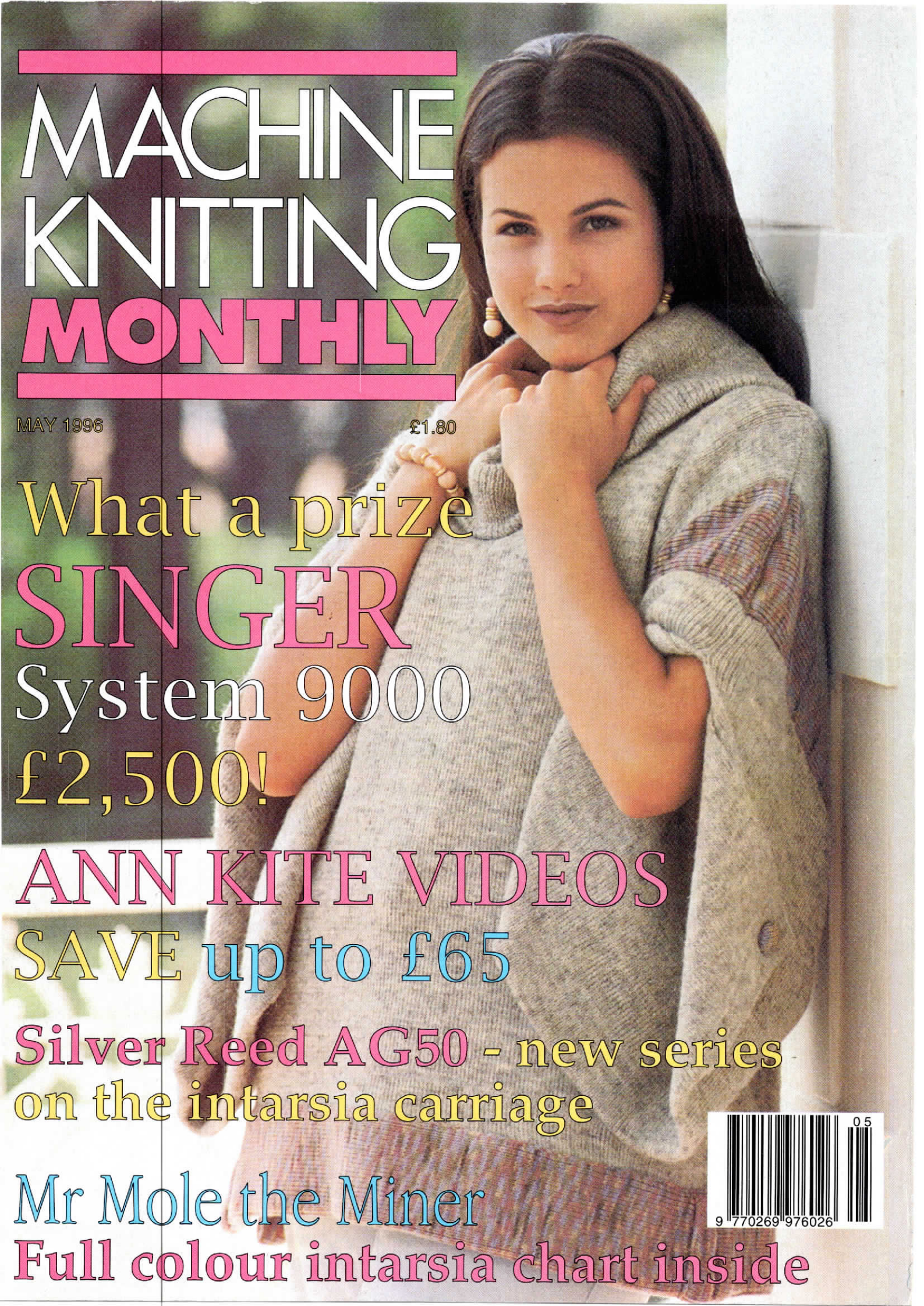

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# YARNS

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# ABBREVIATIONS

**alt** = alternate(ly)
**beg** = beginning
**ch** = chain
**cm** = centimetres
**cont** = continue(ing)
**dc** = double crochet
**dec** = decrease(ing)
**foll** = following
**g** = grams
**HP** = holding position
**in** = inch(es)
**inc** = increase(ing)
**K** = knit
**mm** = millimetres
**MT** = main tension
**MT−1, MT−2, MT−3** = one, two, three full sizes tighter than main tension
**MT+1, MT+2, MT+3** = one, two, three full sizes looser than main tension
**MY** = main yarn
**N(s)** = needle(s)
**NWP** = non working position
**P** = purl
**patt** = pattern
**RC** = row counter
**rem** = remain(ing)
**rep** = repeat
**ss** = stitch size
**st(s)** = stitch(es)
**st st** = stocking stitch
**tog** = together
**UWP** = upper working position
**WP** = working position
**WY** = waste yarn

# YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

# MOCK RIB

**Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.**

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

# QUICK CAST-ON

**This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.**

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

# YARN GUIDE

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Publisher & Managing Editor **Anne Smith**
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Production **Barry Mounteney**
Photography **Simon Pask**

## Dear Readers,

We have the most fantastic prize for this month's competition thanks to Woolley Soft Ware, the new UK distributors of Singer knitting machines. Not only are they giving the winning MKM reader a complete Singer System 9000, but they are including a free colour television as the monitor. The prize, worth £2,500, will be delivered and set up at the winner's home and Sue Woolley will also provide a day's free tuition. Our thanks to Sue Woolley and Terry Cotton for providing this wonderful prize and we wish them every success as Singer distributors.

Happy birthday to Ann Kite. She and husband Richard are celebrating ten years of business with a special money-saving offer on the prize-winning videos they produce through Ann Kite Educational Services. If you would like a tutor at your elbow as you knit, they have the answer, so turn to page 22 for details.

If you are bored with knitting the same garment shapes, Jill Follett has designed four patterns for Forsell British wool which are completely different. Read her interesting story in Spotlight.

We've so many goodies this month that I can't mention them all but you'll love Mr Mole the Miner, the colour chart for intarsia that has been designed exclusively for us by Christiana Products.

If you have a Silver Reed AG50 intarsia carriage you'll enjoy Maggie Dyke's new series and, if you haven't, read it anyway and you'll soon want one. Also new, Diane Bennett takes a look at designing knitwear with DesignaKnit in her *Oh Brother* article. Take care not to miss a single page of this issue as it's packed with "specials", information and some stunning pictures. I'll leave you to enjoy it!

*Sheila*

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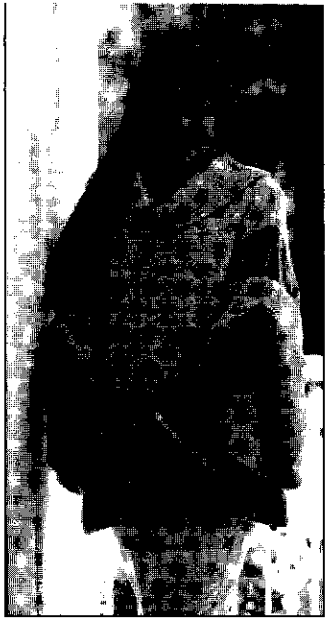

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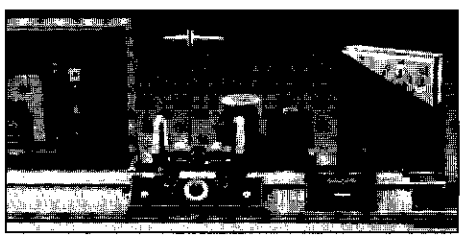
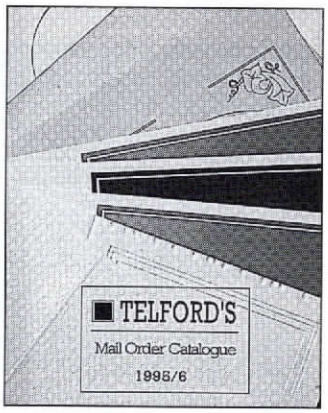


# NEWS LINE

**New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.**

### BUGLE BEADS

Those who use a lot of beads can now buy a whole collection of them, so that a variety of colours and finishes is always at hand. **Telford's Bugle Bead Collection** consists of 24 colours of 2 x 5 mm glass beads. They come in different finishes (metallic, pearly and opaque) and are packed in handy plastic tubes. The price is £19.95 and the collection is available from:-




**Telford's**
**14 The Grove**
**London N13 5LG**
**or you can order with a credit card by calling 0181-882 7729.**

For more information, send 50p in stamps to the same address for a copy of Telford's catalogue specialising in supplies for making greeting cards and jewellery.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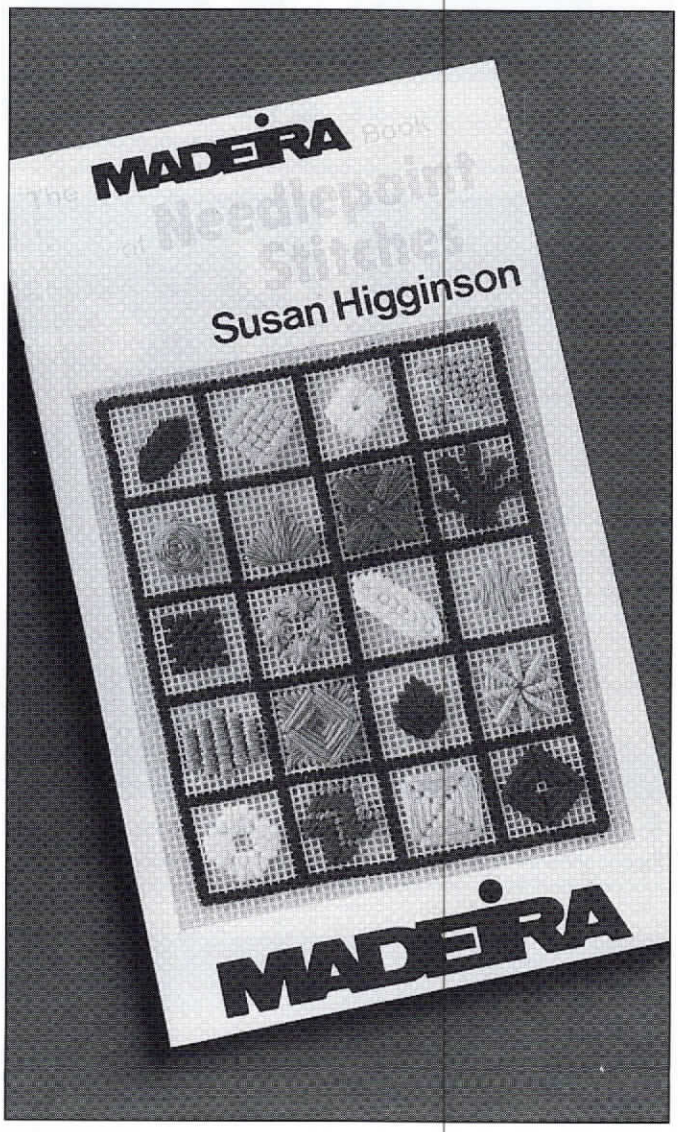
D7


### NEEDLEPOINT STITCHES

The continuing popularity of needlepoint is confirmed by the news from **Madeira Threads** that their book of **Needlepoint Stitches** is now in its third reprint in six years. This book by **Susan Higginson** explains all the various needlepoint stitches in great detail, devoting one page to each stitch with instructions and diagrams showing how each should be worked. The 109 pages are full of colour illustrations and pictures making this book an absolute must for anyone who is embarking on needlepoint or wishing to take on slightly more complicated projects.

You'll find the book at Madeira Thread stockists, price £4.95, or you can buy it by mail order, price £4.95 plus £1.00 p&p, from:-

**Barnyarns Ltd.**
**P.O.Box 28**
**Thirsk**
**North Yorkshire YO7 3YN.**




### COUNTRY PUNCHCARDS

**Designs by Deborah** have produced two new books of 40-stitch punchcard designs with an outdoor theme. **Country Pursuits** includes 15 designs picturing country sports, with patterns such as The Fisherman, Stag at the Lake and the Gunman and his Dog. Birds is a collection of 12 designs from a fishing heron to a humming bird. The glossy-covered A4 size books have a single design to the page and are attractively illustrated with drawings relevant to each design, making them a particularly well-presented addition to your pattern collection.

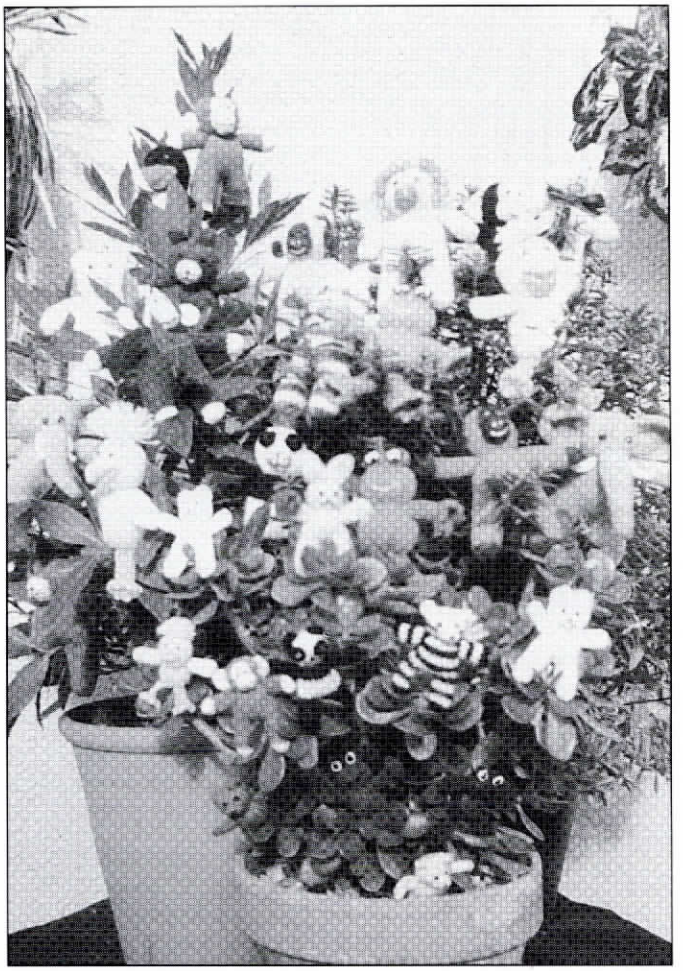
Country Pursuits costs £3.95 and Birds is £3.50. Please add 55p p&p for one book, or 70p for both books and order from:-

**Designs by Deborah**
**P.O. Box 85**
**Hythe**
**Southampton SO45 3ZN.**

## PLAYTIME PETS

**Maggie Andrews** has come up with another delightful set of toy patterns in her new book **Playtime Pets**. A whole menagerie of animals is based on a basic toy pattern, shaped like a doll but with the appropriate animal adaptations. It's hard to imagine using the same pattern for a frog and an elephant but Maggie has done it and each animal can be three, six or nine inches tall, knitted on a standard gauge machine, larger on a chunky. Other animals included are a lion, tiger, monkey, chimpanzee, orang-utan, toad, duck, penguin, rabbit, hare, various bears and a panda. Playtime Pets is available from wool shops price £4.00, or direct from Maggie for £4.50 to include p&p. She also has 15 other books available covering ladies' fashion, techniques, children's 3D sweaters, babies' clothes and mascot dolls. Send a SAE for an illustrated catalogue. The address is:-

**Maggie Andrews**
**79 Hookfield**
**Harlow**
**Essex CM18 6QQ.**



## LIVING CRAFTS

A firm fixture in the spring calendar is the **Living Crafts** event at **Hatfield House**, home of the Marquess of Salisbury. Previous visitors will know it as a "window" on more crafts than they had realised existed. This year there is a special treat for anyone who sews, in the demonstrations by the Liberty Sewing School.

For a decade the Liberty Sewing School has been based on the second floor of the famous store in Regent Street, teaching a wide range of courses from tailoring and dressmaking to millinery and soft furnishing. "We are delighted to be welcoming to Living Crafts, several Sewing School tutors who will be demonstrating a selection of their fascinating sewing techniques and there will be opportunities for visitors to 'have a go' under their expert guidance", explains Jean Younger, organiser of the event.

Specialist talents that will be demonstrated at Living Crafts are those of Gisela Thwaites, one of the foremost hand 10 ►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| OXFORD | 3 | BLACK | 12 | APPLE | 19 |
| CORAL | 4 | APRICOT | 13 | COWSLIP | 20 |
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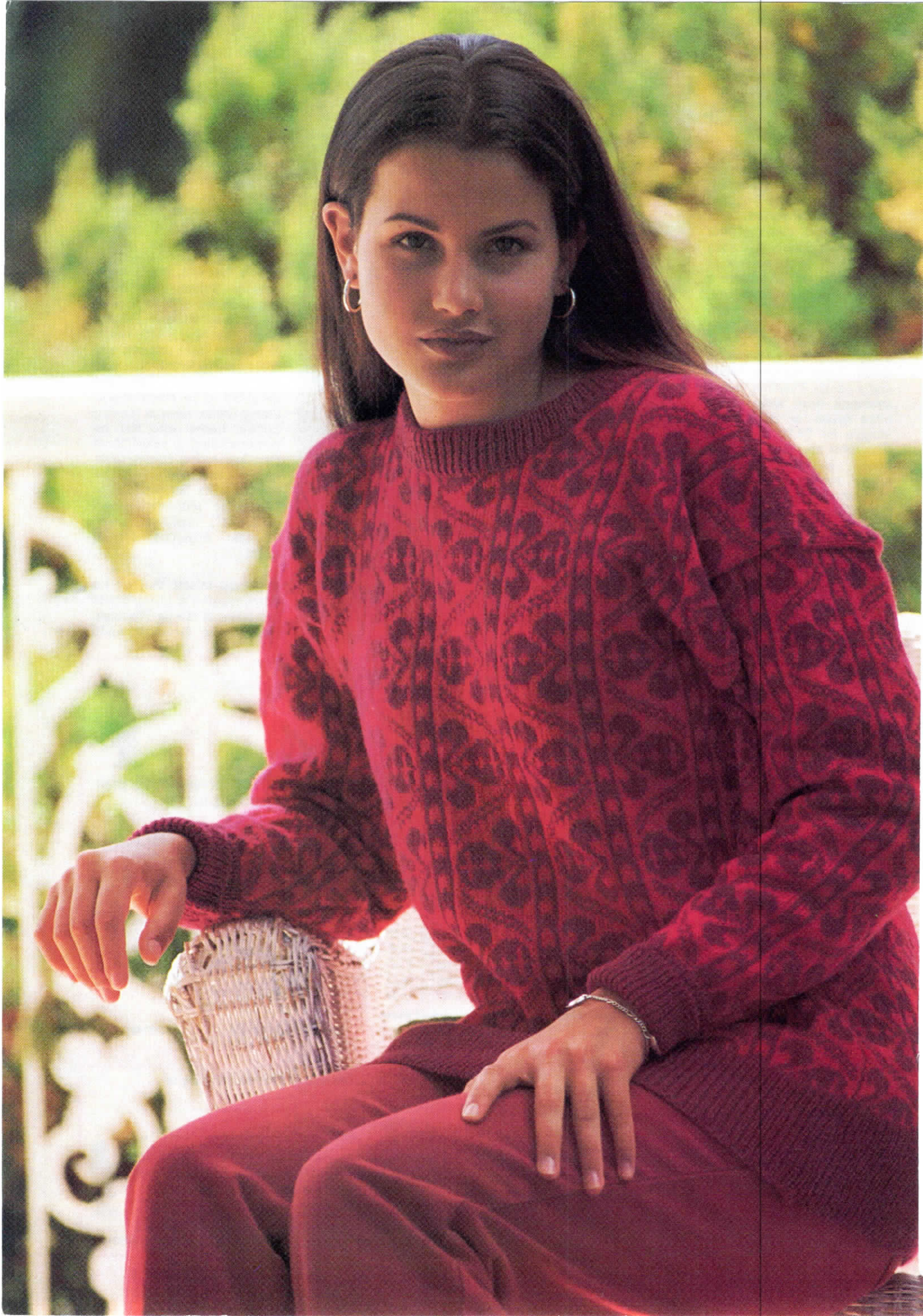


# SHADES OF RED 1

*Designed by Barbara Tobias*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

**MATERIALS**
Spectrum Tango. (Yarn Guide No.11.)
1 x 500 g cone in Wine (MC).
1 x 500 g cone in Cardinal (C).

**GARMENT WEIGHT**
Finished garment in second size weighs 375g.

*The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:– Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Tel: 01484-843732.*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
To fit bust 82–87 [92–97, 102–107] cm, 32–34 [36–38, 40–42] in.
Actual size 101 [110, 121] cm, 40 [43½, 48] in.
Length to shoulder 69.5 cm, 27½ cm.
Sleeve seam 52.5 cm, 21 cm.

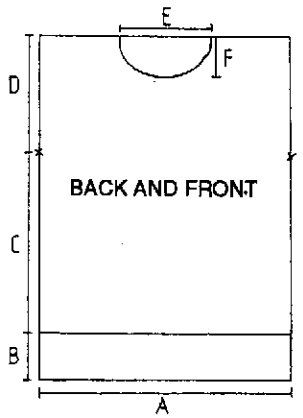
*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

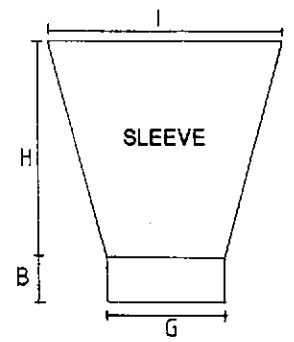
**TENSION**
30 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

*For perfect results, please check your tension carefully.*

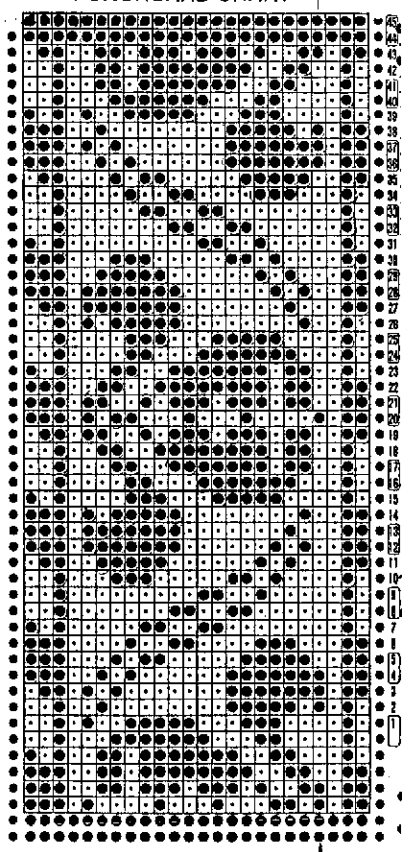
**KNITTING NOTES**
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Brother electronic machines, place pattern over centre 0.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

A = 51 [56, 61] cm
B = 9 cm
C = 36.5 [35.5, 35.5] cm
D = 24 [25, 25] cm
E = 18 [19, 19] cm
F = 8 cm
G = 24 [24.5, 24.5] cm
H = 43.5 cm
I = 48 [50, 50] cm




PUNCHCARD CHART



## BACK
With carriage at right and using MC, cast on 154 [168, 184] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle pattwith C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, K 117 [113, 113] rows. Place marker at each end **. K 75 [79, 79] rows. Cont in st st and MC. Using MT-1, K 2 rows. RC shows 194. Push 50 [55, 63] Ns at left and right to HP. Using WY, K a few rows over rem 54 [58, 58] sts and release. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

## FRONT
Work as for Back to **. K 51 [55, 55] rows. RC shows 168. 26 rows less have been worked to shoulder than on Back.

## SHAPE NECK
Note patt row on card. Using nylon cord, K 87 [96, 104] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 52 [57, 65] sts rem, then on every foll alt row until 50 [55, 63] sts rem. K 5 rows. Cont in st st and MC. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 20 [24, 24] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shaping.

## SLEEVES
With carriage at right and using MC, cast on 72 [74, 74] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 7th row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every row until there are 76 [80, 80] sts, then on every foll 3rd row until there are 112 [120, 120] sts, then on every foll 5th row until there are 144 [150, 150] sts. K 2 [0, 0] rows. Cont in st st and MC. Using MT-1, K 2 rows. RC shows 140. Cast off loosely.

## TO JOIN RIGHT SHOULDER
Push 50 [55, 63] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

## NECKBAND
Push 144 [152, 152] Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 20 [24, 24] sts across front neck inc 2 sts evenly, 32 sts up right side of front neck and 54 [58, 58] sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row and then, using WY, K a few rows and release from machine.

## TO JOIN LEFT SHOULDER
Work as for Right Shoulder but read left for right.

## PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

## MAKING UP
Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

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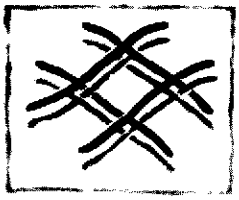

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stitch quilt makers in England, Hazel Everett, a former tutor of the Royal School of Needlework and Jacqui Spall, a fine furnishings expert, all now tutors at the Liberty Sewing School.

Living Crafts is open from 10.00 am to 6.00 pm from Thursday, 9th to Sunday, 12th May. Admission is £5.80 for adults and £2.60 for children, with an adult group party rate of £5.20. Hatfield House is situated 21 miles north of London on the A1000, seven miles from junction 23 of the M25 and the entrance to the Park is directly opposite Hatfield British Rail station.

For further information, telephone Living Crafts on 01582 761235 or Hatfield House on 01707 262823.

**OPEN WEEKEND**

**A.K.Yarns** are holding an Open Weekend on 25th and 26th May, from 10.00 am to 4.00 pm. The idea is to welcome all knitters, but particularly those who have not been too sure whether an appointment is necessary to visit A.K. Yarns and therefore have not been before. You can always visit without an appointment, but why not take the opportunity of this very relaxed weekend to call in and see their yarns when there will also be many added attractions.

During the weekend there will be lots of special offers on yarn and you will also be able to meet knitwear designer Jan Wright, John Blakeman (our own Brother John) who will be demonstrating Brother machines and accessories and Janet Spink, who will be giving a talk on neckline treatments. Janet will also be demonstrating the Hague Linker twice a day, the usual Hague "goodies" will be available and Christine Ray of A.K.Yarns will be giving a talk and demonstration on using oiled yarns. Christine's message is, "This is the first time we have done this and we hope that knitters will enjoy the two days. We look forward to seeing you and, if the idea works well, we will repeat it in the autumn".

She adds, "Coach parties will be very welcome; there are plenty of parking spaces, but please try and let us know in advance, the name of the group. Those wanting us to arrange lunch for them at the local hotel, should give us as much time as possible to book. Ring 01455 234900 for further details and ask for Christine". You will find A.K.Yarns at:-

**30 Brindley Road**
**Hinckley Business Park**
**Dodwells Bridge**
**Industrial Estate**
**Hinckley**
**Leicestershire LE10 3BY.**

**FIFTH SUMMER SHOW**

**Anne Kent** (author of our Art and Design feature) and **Pauline Murphy** are holding their fifth Summer Show on Saturday, 20th July, at John Ruskin College, Selsdon Park Road, Selsdon, Surrey. The show, which is exclusively devoted to machine knitting, has a star-studded list of exhibitors who will be displaying and demonstrating their expertise and products.

As we go to press, the list of exhibitors is not yet complete but reads as:- A.K. Yarns, Maggie Andrews, Kate Arklay, Iris Bishop, Diane Bennett, Bonnie's Wools, Carl Boyd, Ann Brown, Elaine Cater and Caroline Nelson, Wendy Damon, Ann Durkan, Finishing Touch, Angie Gibbons, Angela Gordon (DesignaKnit), In-ex, Janyllis, Knitmates of Crawley (Bramwell yarns, Brother machines, books), Irene Krieger, Nina Miklin, Viv Pain, Jenny Rose, Janet Spink, Barbara Stubbs, Meg Tillotson and Woolley Soft Ware (Singer machines).

You can visit the show without booking but you would be unlikely to get in to any of the lectures or talks since these are usually fully booked well in advance. You also need to book if you want a "Ploughman's Lunch", but there are sandwiches, cakes, tea, coffee and cold drinks for sale at reasonable prices throughout the day in the "Coffee Shop". For details and a booking form, write to:-

**P. Murphy**
**51 West Hill**
**South Croydon CR2 0SB.**

**BABY CROSS STITCH**

If there's a new baby in the family and you would like to do more than just knit tiny garments, this is the book for you. The author, **Chris Timms**, has six children of

her own and took up needlecraft to create designs for them. There are forty designs in **Baby Cross Stitch** with ideas for making items as small as cards and gift tags or as large as a cot bumper and cover. Ideas for clothes include some for adding cross stitch embroidery to personalise ready-made garments.

Nursery pictures, pillow cases and an angel mobile are among suggestions for gifts that will long out-last the baby days and will be a pleasure to make, to give and to receive.

Baby Cross Stitch will be published in hardback by Hamlyn in May, at £14.99. ISBN 0-600-58806-8. You will find it at good book shops, or telephone 01933 414000

**STUDENT RETREAT**

Knitters who would like to extend their knowledge have a choice of courses at **Alston Hall Residential College**, a Victorian country house in the heart of the Ribble Valley in Lancashire. Built in the neo-Gothic style in 1876, the Hall is now a college for adult education and, since it is owned by Lancashire County Council, it is able to offer courses at competitive prices with an extra discount for Lancashire residents. A splendid rural location, warm hospitality and excellent food make Alston Hall an ideal retreat for students of all ages.

On the machine knitting syllabus for this summer are the following courses:

**Computer-aided Knitwear Design: 9th - 14th June**

Master the basics and enhance your design skills under the guidance of a leading DesignaKnit expert. Open to beginners and more experienced users. Best results are achieved if you take your own computer.

**Cut and Sew Machine Knitted Fabrics: 30th June - 5th July**

An opportunity to combine machine knitting with dressmaking and take home a completed garment.

**Programming the Brother Electronic: 10th - 13th August**

Users of all models learn to make greater use of the variation keys and Pattern Selector areas.

**Brother PPD and Disk Drive: 13th - 17th August**

Covers simple procedures and the use of the variation keys to help speed inputting. The organisation of the disk is an essential part of the program.

**Unravel the Mysteries of Machine Knitted Lace: 8th - 13th September**

Only basic machine knowledge is necessary but the course is for all abilities and it is generally expected that students use their own machines.

Prices for these courses start at £102.00 (full board), but if you would like a brochure with further details, please write to:-

**Alston Hall College**
**Alston Lane**
**Longridge**
**Preston PR3 3BP**
**Tel:- 01772 784661.**

**CHILDREN IN VOGUE**

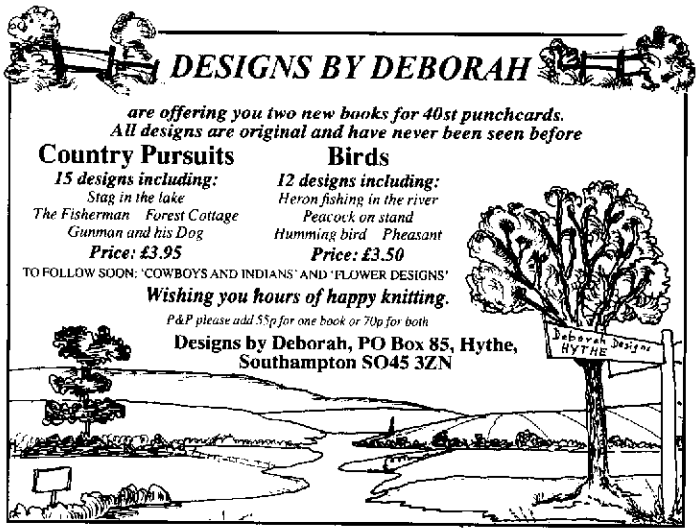
Sewing for children takes a traditional turn by the introduction of a new designer to the Vogue pattern range. **Strasburg** specialises in "occasion dresses" and uses traditional hand-sewing stitches and embroidery to make them very special indeed. Their first two designs for **Vogue Patterns** are an organza christening robe and a party dress.

The christening robe, Design 1755, has a smocked bodice, a flowing skirt, an embroidered collar and a ribboned bonnet. Two sizes cover 3-10 kilos and 10-13 kilos and the price is £6.25.

The party dress, Design 1754, has a soft over-sized collar with embroidery which is framed with faggotting and satin-bound edges, complemented by the wide sash and satin-edged puffed sleeves. There are three versions on this theme, all in floating organza. The sizes are 2-4 and 5-6x and the price is £6.25.

You will find these designs at all Vogue Pattern stockists, or, if you wish, you can just order them direct from:-

**Retail Dept.**
**Butterick Co. Ltd.**
**New Lane**
**Havant**
**Hants PO9 2ND.**


# MACHINE KNITTING SUMMER SHOW '96

## Saturday 20th July

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**8th – 13th September Joanna Nelson**
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**(01772) 784661**

# SILVER SCENE

# THE AG 50 INTARSIA CARRIAGE - Part 1

**This is Maggie's opening article on the intarsia carriage but first she takes this opportunity of a natural break to look back over her two previous subjects and make out a useful index for us all.**

## Maggie Dyke

Over the last few months we've been going through the Silver Reed EC 1 Pattern Controller and PE 1 Design Controller, so by now we should all know how to use them both to their full potential! Even if we don't we can find the information we need for a particular technique by looking through back issues, starting with April '95. I thought now might be a good time to summarise what is in each issue, so you don't have to do what I do – which is to go through each magazine until I find the bit I need!

**EC 1 PATTERN CONTROLLER**

April '95 - Point Cams and N 1 Cam.

May '95 - Pattern Width Indicators, Inspection Button Change-of-Direction Button.

June '95 - Design Cards, Instruction Column.

July '95 - Buttons 1 and 2.

August '95 - Buttons 3 and 4.

September '95 - Buttons 5 and 6.

**PE 1 DESIGN CONTROLLER**

October '95 - Introduction to the PE 1 Design Controller, Part 1.

November '95 - Introduction to the PE 1 Design Controller, Part 2.

December '95 - How to read in a pattern.

January '96 - How to read in a large pattern (bigger than one Design Card).

February '96 - How to combine patterns.

March '96 - How to knit single bed multi-coloured slip stitch patterns (five colours in a row).

April '96 - How to knit double bed multi-coloured Jacquard patterns.

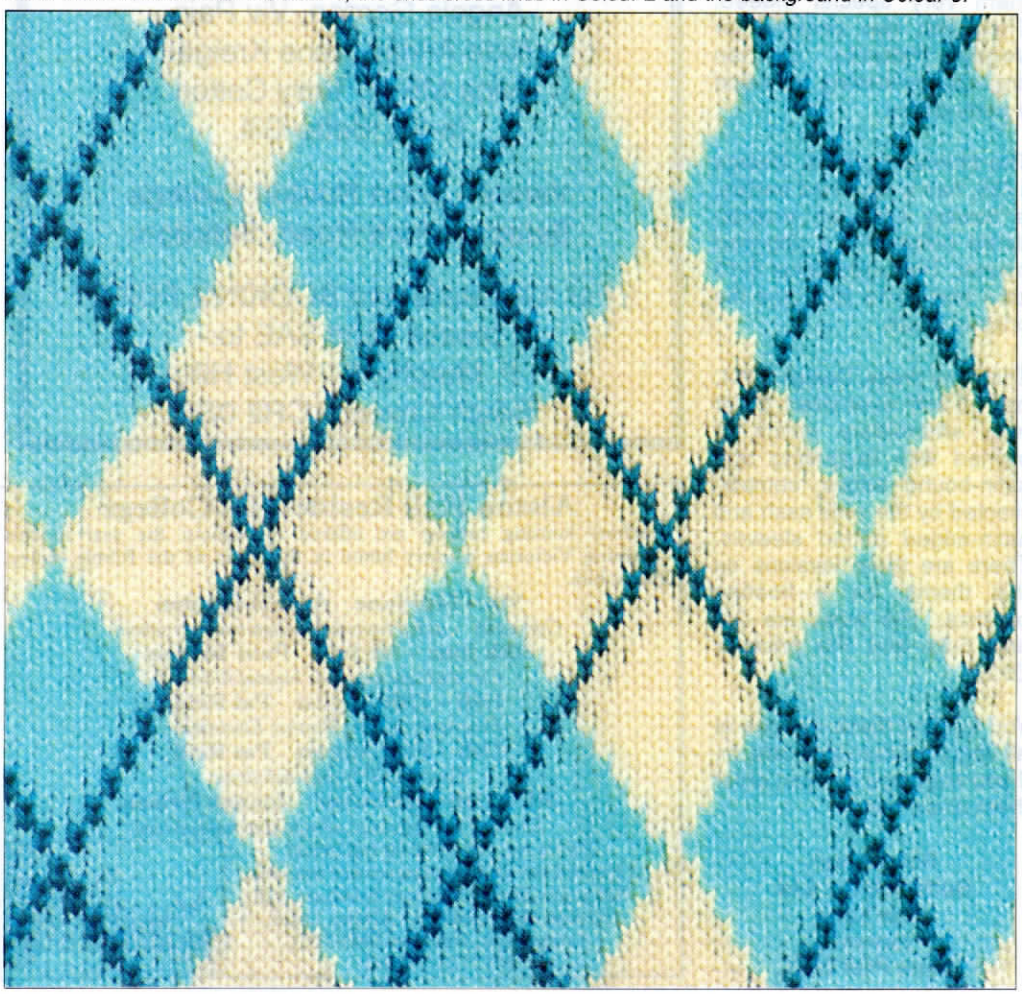
- At least I'll know where to look up the things I forget now!

This month we're going to have a look at the Silver Reed AG 50 Electronic Intarsia Carriage. This carriage will knit intarsia in five different ways. Two methods use the PE 1 Design Controller, so those are the ones we'll be concentrating on. The other three work in conjunction with the EC 1 Pattern Controller - no need for the PE 1.

Whichever type of intarsia we knit, the AG 50 works in the same way. The principle involved is that the AG 50 will bring selected needles to C position, according to instructions from either the EC 1 or the PE 1. That doesn't sound too exciting, until you cast your mind back to the AG 20 intarsia carriage. The way that worked was to bring out all the working position needles to C position. You then had to count every single needle – very time consuming – laying the correct colour over each one, until you had counted and put yarn over, every needle along the row. Then you knitted the row, the needles came out to C position once more and you had to start all over again. The standard procedure was to work from a chart, which painstakingly accounted for every single stitch on every single row – and woe betide you if you miscounted and got the wrong colour on the wrong needles!

I still wake in the night screaming when I think about some of the intarsia garments I've made and the length of time they took to knit! I sleep much more peacefully now, because the AG 50 takes all the grief out of intarsia. Instead of me doing all the counting, the AG 50 reads the pattern and sets the required needles to C position. I still

*Sample One - The standard Argyle pattern supplied with the Silver Reed AG 50 Electronic Intarsia Carriage. Each diamond is knitted in Colour 1, the criss cross lines in Colour 2 and the background in Colour 3.*



have to lay the yarn over the needles manually, but at least they're there waiting for me, instead of me having to peer along the machine trying to find which needles should be which colour.

## THE ARGYLE PATTERN

It's easy to see how the AG 50 works from a single design card, which is why we're launching ourselves straight into using the carriage with the PE 1, because that is not quite so obvious in the way it works. The type of intarsia we're looking at this month is the best method to use for the ever popular Argyle pattern, which pops up every year in new colourways and is a real fashion classic.

The Argyle pattern separates nicely into three sections. The first is the diamond shape, the second is the criss cross lines and the third, of course, is the background. Notice I didn't say the pattern separated into three colours. That's because, having separated the pattern into its three elements, I can decide which colour I want to go where. If I choose, I can make each diamond a different colour. For the moment, we're going to think in terms of pattern sections, rather than colours.

The pattern card I've used for the samples is the one which is supplied with the AG 50. Each pattern section is drawn on a separate part of the design card, so the pattern is separated in exactly the same way as a pattern for multi-coloured slip or Jacquard designs and, in fact, you can use this card for either of those. However, we are going to introduce more than three colours and we are going to get rid of the floats (hooray!), which is another good reason for using the AG 50.

## HOW TO READ THE PATTERN INTO THE PE 1

The first thing we have to do is read the pattern into the PE 1. We do this in exactly the same way as we read in the multi-coloured patterns in the March and April issues. You'll see that the Instruction Column is already programmed to tell the PE 1 which part of the pattern refers to which pattern section. On the PE 1, press:

Read, 48 (number of rows in the pattern), F4, 48 (number of stitches in the pattern), F3, 3 (number of pattern sections).

*Sample Two - The same pattern card is used for Sample Two, but extra colours have been introduced for each section of the diamond pattern.*

Read the pattern into the PE 1, then press Knit, =, =. Now you'll see a jumble of pattern, which looks remarkably similar to what happened to the multi-coloured slip and Jacquard patterns. As before, the PE 1 is showing the first row of pattern section 1 (the diamonds), followed by the first row of pattern section 2 (the criss cross rows), with the first row of pattern section 3 (the background) bringing up the rear. Compare what's on the screen with what's on the card and you'll see they match up.

## KEEP THE YARN GATE FEEDER CLOSED

The PE 1 is all ready to start knitting now. With the Inspection Light on, position the Point Cams and Needle 1 Cam, then cast on and knit some stockinet rows with the Intarsia Carriage, finishing at the left. While I think about it, it's important that the gate on the yarn feeder is always kept closed when you knit. If you move the latch backwards and forwards to open and close it, you'll see a rubber wheel under the brush assembly moving from side to side. Unless this is in the correct position, which is closed, the wheel can't do its job, which is to push the knitting opposite the yarn feeder back against the sinker pegs. Keep the yarn feeder gate closed at all times during knitting.

Take the yarn out of the feeder (don't forget to close the gate again) and press the Inspection Button so the light goes out. Set the Cam Lever to 'I' and move the carriage from left to right. You'll see that every 24th needle is now in C position. These needles are the first row of the first pattern section – the diamond shape. Now, working in the direction the carriage is going to travel (from right to left) lay in the colour of your choice over the C position needles.

## USE SEPARATE BALLS OF YARN FOR SEPARATE GROUPS OF NEEDLES

Use a separate ball of yarn for each C position needle, even if you are using the same colour for each diamond across the row, to avoid floats. Now take the carriage across the needles again. The colours which you have just laid in by hand have knitted and different needles have come to C position.

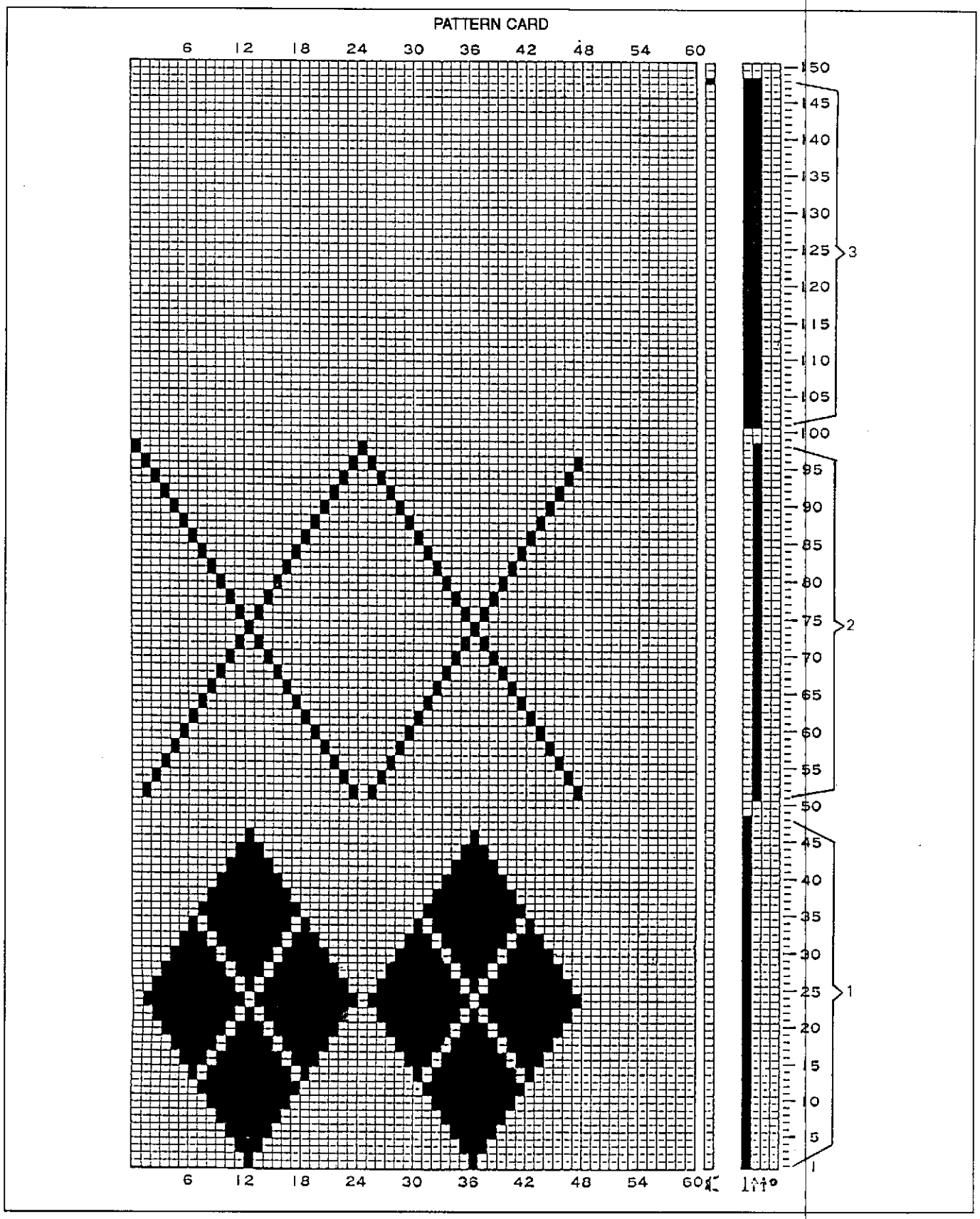
You'll see you now have a group of one C position, one B position and one C position needle, repeated at regular intervals. These are the needles for the criss cross lines. Lay the colour you have selected for the lines over these needles. Normally, the criss cross lines are all the same colour. Use a separate ball of yarn for each group of needles. This will give you a one stitch float on this row. You can, of course, use a separate ball of yarn for each needle. The criss cross lines move away from each other during knitting, so at some point you will have to introduce separate balls or you will end up with very long floats. I usually knit the first four or five rows of criss cross pattern before I start to use separate balls.

14 ►

Again, make sure you lay the yarn in the direction the carriage is going to travel. Take the carriage across the needles, the second colour will knit in and the needles for the background will now come to C position. Once again lay the yarn for the background over the C position needles and knit. The needles for the second row of the first pattern are now in C position. And that's all there is to it! As with multi-coloured slip stitch, it takes several passes of the carriage (in this case three passes) to complete one row, but you can incorporate as many colours as you like and, as I said before, NO FLOATS! Bliss!

As you are probably aware by now, I have the attention span of a rather dim-witted goldfish, so to keep track of which row and colour I'm up to, I press the '=' button on the PE 1. The screen now shows me the row number and the number of the colour to be used on that row. Remember, the AG 50 does a pre-setting row to bring the needles to C position, so the number shown on the PE 1 screen is one row in advance of the colour I'm actually going to knit.

There's a sweater using the same standard Argyle pattern that we've been looking at in the January '96 issue of Modern Machine Knitting. You may like a written pattern to practise intarsia with before you start work on your own variations. Next month we're going to review another type of intarsia, which I usually call Fair Isle intarsia. Join me then to see what that's all about.



# DEAR ANNE...

**Share your thoughts with us by writing to Anne at the address on page 5.**

**Dear Anne,**
Thank you for your reminder that my subscription is due. As I have, quite literally, piles of magazines and rarely have time to knit, I was seriously thinking of not renewing my subscription, but I do enjoy receiving it every month. Therefore, I have decided to spoil myself. I am gradually sorting out the articles I find interesting and those patterns I wish to keep and filing them, which does reduce the volume quite a bit.

Chiefly I find techniques, new ideas and developments interesting, especially if they are of a fairly general nature rather than applicable to only one computer program or make of machine, though, if there is time, I do read everything and glean what I can from them. I always like Iris Bishop's articles (even if I rarely manage to knit them) and make a point of saving them. I always read the letters page and thought the advice given by Isabel Findlay about marketing most sensible and pertinent – applicable to many other areas too. Joan Lafferty, Ann Kite, Pat Coulston and Hazel Duignan are always on the "must read" list, while I usually like Nina Miklin and Hazel's patterns. I really miss the competitions you used to have.

As far as knitting goes, I have a Toyota chunky and Passap 6000, so usually use the form computer, sometimes using the stitch patterns from the magazine, or working out stitches/rows on a calculator or Viv Paine's Design Board.

You may like to print this method of knitting a cardigan band on a double bed – it is probably the quickest way I know and leaves little hand finishing to do (only threading in the yarn ends). I enclose a sample, knitted on a test piece. I don't know if the method is original, I've adapted it from neckbands. This works well on a Passap/Pfaff and may work on other machines; perhaps not on machines that have gate pegs (those metal fingers on the front of the bed, I'm not sure about their name).

It would save time to do a test before doing the real thing, especially to make sure that both beds knit to the same tension, or near enough to make no difference. Knit the button band first, as it is easier and you can be sure the band lies flat, then use the same needles for the buttonhole band. The garment front is stretched more than for a neckband when placing it on the machine (more needles than would be the case for a neckband, especially at the top and bottom, as it would otherwise pull in too much). Normal knitting procedures apply.

You will see the sample was knitted on the test piece to gauge the number of needles required and check the number of rows needed – the buttonhole band is narrower as I thought the first was too wide and heavy looking. I also tried different button holes, (which should be a row closer to the edge, another reason for knitting a test) to see which was best for the size of the buttons.

Finally the band was steamed to bully it into behaving itself and fitting without pulling in the main knitting. Steaming also seems to soften the fabric, which I like.

**Yours sincerely,**
**Mrs Billy Bond**
**Forest Row, East Sussex.**

*It's good to know you lost the battle to let your subscription lapse, Billy! We're really pleased to hear how much you enjoy MKM, even though you have little spare time for knitting. Thank you for giving so many of our contributors a pat on the back too; it really does help everyone to know they are appreciated and I know they deserve it – we have the best group of "regulars" in the business!*

*Now it's time for a pat on the back for you. Thank you for writing down your beautifully neat method of knitting front bands and sharing the secrets with the rest of us. From your sample, we can assure other readers how successful they are and suggest they try the method for themselves.*

## TO KNIT A CARDIGAN BAND ON A DOUBLE BED

**BUTTON BAND**
1) Cast on – full needle rib, that is, first row all needles in working position (N/N T 1 – T 1.75 double knit); 2 rows circular (CX/CX T 3/3); third row all needles in working position (N/N T 3/3) (T 4/4 for double knit).

2) Knit circular for as many rows as needed for band (for example:- 30 rows CX/CX at T 5) using a slightly tighter tension than for main knitting. Sample in double knit, was T 5.5 for band, T 6 for main.

3) One row full needle rib (rib tension). (K 1 row N/N T 3 – double knit T 4).

4) Knit 12 rows circular (K 12 rows CX/CX T 5 – K 10 rows T 5.5 double knit).

5) Back bed pushers to upper working position (for Japanese machines try a ruler under the needle butts as a spacer to make the cast-off row even).

6) Place knitting over back bed, right side up. Hook evenly on to needles (hook a few needles at each end, then at centre, then half-way between until all needles have been hooked up). Run eyelet tool along between beds to tuck in loose threads.

7) By hand, transfer front bed stitches to back. (Garment front edge is now sandwiched between the circular rows, with outside edge/cut and sew edge hidden inside band.)

8) By hand, knit loose row on machine, using pushers or ruler as spacer (use arrow key to line up pushers in working position on second to last knitted row).

9) Pull needles down to keep stitches firm. Drop front bed to give more working space. Turn garment over front bed, taking care to keep knitting on all needles.

10) Latch off.

**BUTTONHOLE BAND**
As for Button Band, but with the buttonholes in the centre of the band. Decide which groups of needles will be the holes (it depends on the length of the band, the size of the buttons and so on - pattern may state).

1) Knit 16 rows (or as required), slightly raise needles to check positioning of buttonholes.

2) By hand with latch tool, cast off 3-7 needles, zig-zagging from one bed to the other (first stitch behind latch, pull second stitch through first stitch and so on). Empty needles in working position. Reduce tension on back bed for one row only, BX + pushers under empty needles on back bed. Knit one row. (Sorry, I can't try an alternative method on a Japanese machine, you will probably need to pick up loops from front bed and place on back bed. What one wants is something similar to the first row of cast-on over the buttonhole needles.)

3) Continue knitting circular (CX/CX) and complete as button band.

4) Using latch tool, pull yarn ends inside band.

# COMPETITION

**Last month we told you all about the wonderful Singer System 9000. Now, here's your chance to win this £2,500 complete electronic system with its own colour TV!**

WORTH £2,500!!

# WIN THE SINGER SYSTEM 9000

## IN OUR EASY-TO-ENTER COMPETITION

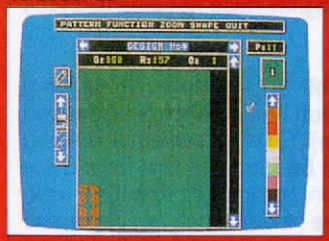
There's no need to tell you what a fabulous prize this is but there's more! The winner will have the prize delivered to her home, where the system will be set up for her and Sue Woolley will give a day's free tuition on making the most of this amazing machine.

Ten of the special attributes of the System 9000 are shown lettered A to J in the box at the right. To enter the competition, arrange them in what would be their order of importance to you. For example, if you think D (Over 800 built-in patterns), is the most desirable, put that as number one. List the numbers 1 to 10 and put the appropriate letter next to each number (1/D and so on). Then complete the tie-breaker "I think that . . . is the most desirable feature of the Singer 9000 because . . ." in not more than 20 words.

From concept to completed design and pattern in 2 minutes. This is state-of-the-art electronic knitting

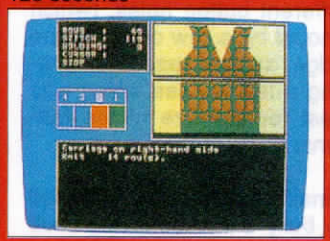
A. Knit two colour Jacquard without a colour changer.
B. True double bed knitting machine.
C. Transfer carriage; transfer from F/B to B/B and from B/B to F/B.
D. Over 800 built-in patterns.
E. Over 4,500 built-in shapes.
F. Knit Fair Isle in double knitting yarn.
G. Colour changer, transfer carriage, shapes dictionary all included in the price.
H. Double bed slip facility for textured fabrics.
I. Weft knitting with thick bobbly yarn.
J. Single motif over the whole needlebed.

40 seconds



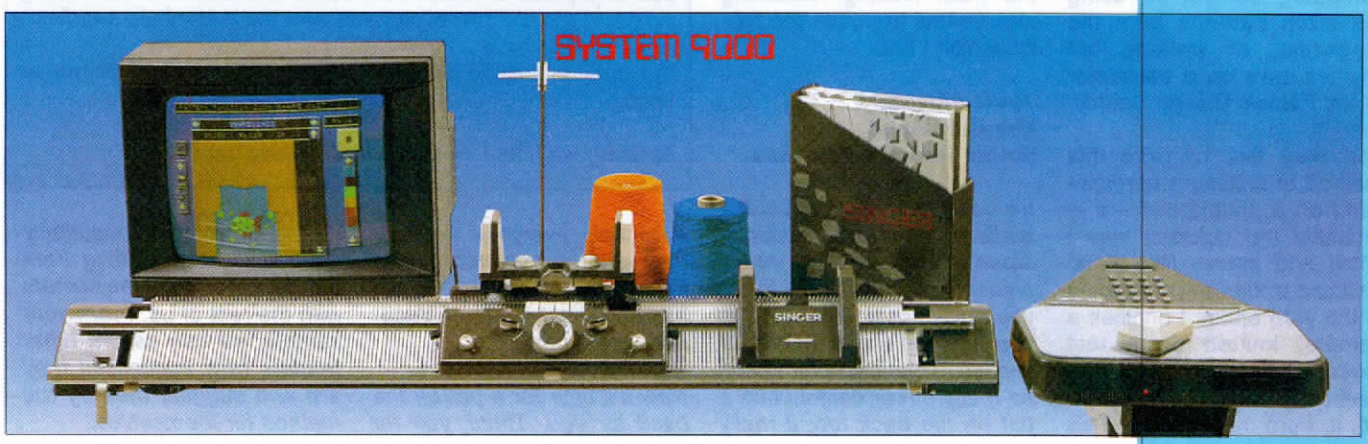
70 seconds

120 seconds



**Competition Rules.**

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of Machine Knitting Monthly and Woolley Soft Ware, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st May 1996. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first entry drawn from our postbag after the closing date and the result will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.



**A GREAT SYSTEM**
If you are wondering what "The complete system" actually means, it stands for a double bed knitting machine, controller, program disks, mouse, transfer carriage and colour changer and the prize includes a free colour television set to use as a monitor. Built-in to the machine are hundreds of stitch patterns from the simplest slip stitch to the most intricate intarsia designs, but you can also design your own - anything from one to 180 stitches wide - and then colour it in on the TV screen, using the palette of over 750 colours to choose the final combination. There are 4,500 garment shape variations and you can add your chosen stitch pattern and colours to the pattern piece, to see the finished effect on screen before you make any decision about buying yarn.

The controller of the Singer System 9000 is a smart triangular box on a wheeled stand which is connected to knitting machine and television set. However, if you prefer armchair comfort, you can disconnect the knitting machine and complete all your designing elsewhere in the house, reconnecting the controller for the knitting stage.

**AN EXTRA BONUS**
Woolley Soft Ware, the UK distributors of Singer knitting machines and sponsors of this competition, have a superb bonus for all competitors. There is only one first prize but you can all win! EVERY ENTRANT in this fabulous competition will receive (after the closing date) a £50 voucher towards the purchase of a Singer 624 and a £100 voucher towards the purchase of a Singer 9000! You can redeem your voucher at any Singer dealer, so send your entry now!

**TO ENTER**
Write your 1-10 selection of features A-J and tie-breaker sentence on the back of a postcard or sealed envelope, add your name and address and send it to:

**Singer Competition**
**MKM, P.O.Box 1479**
**Maidenhead**
**Berkshire SL6 8YX.**

Your entry must arrive by the closing date, May 31st, 1996.

# CLUBLINE DIRECTORY

**To: The Editor, Machine Knitting Monthly, PO Box 1479, Maidenhead, Berkshire SL6 8YX**

Please enter our Club in the Clubline Directory ☐
TICK
Please change our Club's entry to the following ☐

Organiser's name .....

Organiser's telephone number .....

Name of club .....

Organiser's postal address .....

.....

Town .....

County ..... Postcode .....

Full address of club meetings .....

.....

Town .....

County ..... Postcode .....

Monthly date(s) of meetings .....

Time of meetings .....

*Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.* 12/14

# CLUB LINE

**We bring you news from Clubs and classes held up and down the country. If you would like us to mention your course, class or club, please send details to us at Clubline, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX.**

**CROWBOROUGH**
**The Ashdown Forest Machine Knitting Club** of Crowborough, East Sussex, would be pleased to welcome new members. Meetings are held on the first Thursday of every month from 7.30 – 9.30 pm and are at St. Michael and All Angels Church Hall, Jarvis Brook. For more details, telephone the Secretary, Audrey Bertrand, on 01892 522650.

**SOUTH OXHEY**
**The South Oxhey Knitting Club** meets at the Social Centre, Gosforth Lane, South Oxhey on the third Monday of each month. The evening meetings are from 7.30 - 9.30 pm and the Organiser, Ann Cox, can be reached on 0181-428 9460.

**HATTON**
Lesley Penny has sent details of the club she organises, **Hatton Machine Knitting Club**. She must be busy as there are lots of meetings, held in the Church Hall, Hatton, Peterhead, Aberdeenshire. Ring her on 01779 841574 for more details of the meetings held every Tuesday morning from 9.30 - 11.30 am and on the first and third Wednesday evening of each month, from 7.30 - 9.30 pm.

**SALISBURY**
Barbara Carter, Secretary of **Salisbury MKC** has asked us to let you know that all future club meetings will be held in the Methodist Church Hall, St Edmunds Church Street, Salisbury. As before, they will be on the third Thursday of the month, at 7.30 pm. For any queries, Barbara's telephone number is 01725 511637.

**WITNEY**
The **Windrush Machine Knitting Club** now meets in the Ceewood Hall, Fettiplace Road, Witney, Oxfordshire on the second Monday of the month from 7.30 – 9.30 pm. New members will be most welcome and further details are available from Frances Witt on 01993 771432.

**MAIDENHEAD**
**The Maidenhead Craft Circle** is not just for knitters but includes devotees of all kinds of needlework. They invite you to join an informal and friendly group to sort out craft queries, finish that kit, or solve a pattern. Or just go along to share in a chat about crafts with others of all ages and levels of skill and experience. Meetings are for an hour every Wednesday morning, from 10.00 – 11.00 am, at the Castle Hill Centre, Maidenhead and you can find out more from Sheila, on 01628 28096.

**HYTHE**
The **Hythe Passap Knitting Club** meets every third Thursday evening, from 7.00 - 9.30 pm. The club offers a warm welcome to new members so, if you are a Passap or Pfaff knitter living in the area, 'phone Deborah Rossiter on 01703 841764.

**DUNSTABLE**
**Dunstable MKC** meet on the first Thursday of the month with a speaker and on the third Thursday hold a workshop. These meetings are from 10.00 am to midday and are held at Peter Newton Pavilion Skimpot Road, Dunstable. Specialist groups for PPD/Disk Drive and for Silver Reed or Knitmaster Electronics, meet monthly at members' houses. All information from Stella Coxhead on 01582-666619.

# MASTERCLASS

## KNIT THIN!

**Fine yarns chosen from the new spring and summer shade cards, or gleaned from those fascinating "end of range" bins, hold out the promise of some wonderful knitting for summer.**

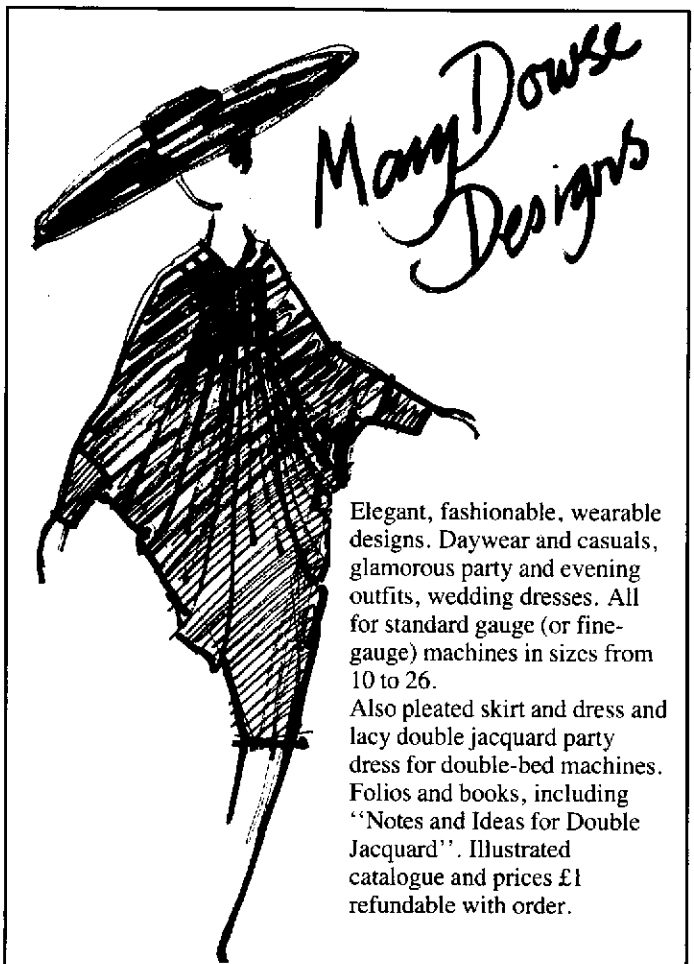
## Mary Dowse

This is the time of year to knit thin. How else would one achieve those lovely airy summer garments? It's also the time of year when new shade cards appear and I have been particularly pleased to see them this year as there are so many fine yarns to choose from. Fine yarns seem to be the big prediction, not only for summer fashion, but also for next autumn and winter.

Apart from the wonderful and regular 'standbys' like Forsell's one and two-ply wool and two-ply cotton, Bonnie's French crêpe and Bramwell's Hobby and Silky, there are a great many exciting yarns in end of ranges and bin ends from various firms. I often feel, when I look at them, that I would love to be more experimental with these often very beautiful yarns, but I do tend to use standard and readily available yarns for my patterns so that knitters can reproduce them without too much effort. However, most firms do now put the count or the denier or how many metres or yards to a given weight of cone, so, if you are very inexperienced, this does help to make your knitting easier, though this is one time when a large tension square, steamed and finished and hung to settle, (also washed if necessary), is a real must.

Although these details all take a little longer to check, the lovely colours and beautiful yarns do make this worthwhile, and because they are usually discontinued or end of range lines, they are usually very inexpensive. Even silk, that most luxurious of fibres, is well within reach of a modest budget. I think that the best source of silk this year is definitely Texere. They have just sent me a lovely range of discontinued lines with masses of fine silks and cottons in a tremendous range of colours, including lots of citrus and greens and pretty pastels and a wonderfully vibrant and singing orange. There is also a fine chenille (acrylic) in a great range of colour and a few very good ones in viscose chenille. The silks and silk mixtures are really splendid but there are lots of cottons and other fibres as well. I feel that the greens, from lime and veridian to deepest pine or palest apple are really due for quite a long run as there's bound to be one to suit everyone.

Oranges and lemons seem to have taken off so much in


Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.
Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines.
Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

**Mary Dowse Designs, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD**

shop windows in every High Street that they are in danger of becoming over-exposed, which will be a great pity. Do make the most of them while they are in fashion as they are lovely colours and wonderful with white.

So - what are you going to knit? Finely pleated skirts are great for summer, whether knitted as a classic on a ribber or as a finely shadow-pleated one. Pleats are not just for skirts, but can be the fabric for dresses and tops as well. Issy Myake has been designing wonderful, very finely pleated, garments for ages. It's one of those timeless fabrics which go on for ever, as do the crinkly pleated Fortuny shifts and the much cheaper versions of tie and dye and twisted fabrics which have been around for several seasons. They're super ideas and I think that I have finally discovered how to knit them! Using a very fine yarn, pleats can be knitted to any length you like, in several panels, then sewn together. The 'crinkly' pleats, fashionable from the time of the ancient Egyptians and Greeks to the present day, can be knitted in 'release stitch' in three or four colours (or only one) achieving the 'crinkle' in the knitting. They look lovely in three or four closely related colours, or you can treat your pleated fabric by a method I found out by mistake! This only works on really fine yarn which is well worth remembering if you don't want to spoil a pleated skirt in washing!

Forsell's two-ply cotton will machine wash beautifully in a pleated skirt, but finer synthetic yarns won't. Twist your synthetic pleats tightly. Tie them or push them into the leg of an old pair of tights and wash them ferociously. Dry them twisted and you'll find that they have become permanently 'crinkled'. If you always wash them twisted into a rope, you can always keep this fabric texture. You could be very clever and dye the fabric as well. If you've ever looked at oriental tie and dye fabrics you will have noticed that they too are permanently textured.

I would also like a fabric where dye had been painted on in big brush strokes before pleating (or with the pleats stretched out flat). This would be marvellous for skirts - which brings me to the ever-controversial question of how long? The answer is any length. There are lots of below-the-knee and mid-calf lengths, long skirts are coming back and there are still lots of very short skirts, though not quite so many as there have been, thankfully. Take a look at your legs and decide which length is for you. If you do have perfect legs, you might decide that a long and very narrow knitted skirt draws attention to them very well! Don't forget too, that if you decide not to try crinkled knitting, you could always make a crinkled skirt of woven fabric and then just knit a rather beautiful top to go with it.

# QUESTION TIME

## NEATER HEMS

**Pat may have her head in the clouds (read on to find out why), but her methods for making that hem nearly invisible are entirely down to earth.**


## Pat Coulston


Firstly – I must apologise if you find this article a bit light headed! I am having to ask my test knitter Debbie and editor, Sheila, to proof this very carefully for me. I am not in a fit state of mind to be let loose on a knitting machine or anywhere near a computer.

The reason? I am about to become a Grandmother! My family have been a little on the slow side when it comes to marriage and babies, but here it is at last! Even the dog is excited! I keep saying to her "Cathy's baby will be here soon" and she runs round in circles expecting something exciting to happen!

So – whether you like it or not, I'll keep you posted!!

At our knitting club meeting this morning, the request that came out of the Suggestion Box was for advice about a neat hemline. I think many readers would also find our discussion useful so I will describe some of the different techniques suggested.

**NEAT HEMS AND EDGES**

We are looking at ways to make the joining of the hem to the main knitting as unobtrusive as possible. Most of these examples start on waste yarn. This is to give a little weight to the work and makes knitting them so much easier. It is always an advantage to knit one row of nylon cord (or similar, like button thread or Artistic yarn) between the waste yarn and the next stage. This will not be mentioned in each sample, but assumed.

When choosing the tension for hems, I tend to keep the underside of the hem at the main tension and do not lower it. The reason for this is that I want the line of the garment to be straight, from the bottom upwards. Tightening the tension for the underpart of the hem, to my mind, very slightly distorts this. For the "fold rows", I usually knit at MT+2 (that is main tension plus two whole numbers). However, this varies, according to the hem that is being knitted.

**A. NORMAL METHOD**

We will start with this method, as it is the usual way of doing a hem, but it can be greatly improved upon, as you will see.

1. Cast on with waste yarn over the required number of needles.

2. Knit depth of hem at MT-1. Knit fold row and the same number of rows for the second side.

3. Pick up first row of open stitches after WY. Using MT, continue to knit garment.

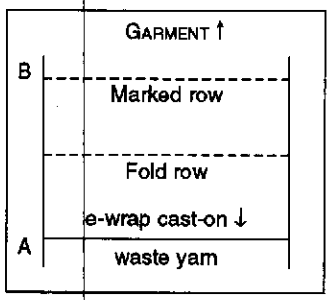
This standard method gives a pronounced ugly line where the hem was picked up and often causes the work to "flip". This flipping up can be remedied with the steam iron, but this "heat" method can only be used when the yarn is suitable and you want the finished effect that using heat gives.

**B. IMPROVED METHOD**

1. Cast on with waste yarn over the required number of needles.

2. With main yarn, cast on in "e-wrap" method over the same needles, (A on the diagram).

3. Knit depth of hem (both sides), including the "fold row". The hem is going to be sewn down by hand. This means that you need to "mark" a row of knitting so that you can turn the hem up on the fold row, and sew it in a straight line.




4. To mark the row bring about every fourth needle to HP and with sewing cotton, button thread or similar, "e" wrap these needles.

5. Continue to knit the garment.

6. To sew down the hem (B on the diagram), remove the WY. Snip the long loops of cotton where you "e-wrapped". Pin up the hem. With matching sewing thread, hand stitch along the "marked" line which you can clearly see because of the cotton which marked the fourth stitch all the way along. Remove cotton as you work.

Alternatively, instead of steps 4 - 6, you can knit one row with main yarn plus WAXED contrast colour cotton. This marks the row well, but removing it can be a bit tricky. For absolute accuracy, it is best to mark, by either of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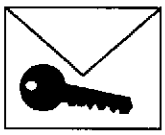


**Send for details from:-**
**Pat Coulston**
**3 Blake Hill Crescent,**
**Poole, Dorset, BH14 8QN**

**(SAE appreciated)**

these methods, the first row of the garment after the depth of the hem. If the first side has 10 rows, work the fold row, then knit 11 rows before you "mark". This seems to work better, but is not essential.

After the session Pat described her method of marking this row and it was really good. On completion of the hem, she threads a long piece of contrast colour yarn into a tapestry needle and catches the heel of every fourth stitch with this yarn, all along the row. This is her "marking line" which, on completion of sewing down the hem, can easily be pulled out. It is a good tip following the same principal as the other methods - it marks the row where the hem is to be sewn down.

**C. A LESS BULKY HEM BACKING**

This method is ideal when using yarn such as Hobby, Hobby/Silky, Artistic and so on, because it needs to be steam pressed. It is so good that there is no sign of a hem at all on the right side.

1. Cast on with WY and knit a few inches.

2. With matching sewing cotton, "e-wrap" cast on.

3. Using MT, knit with the cotton to approximately RC 10.

4. Change to main yarn. Still in MT, knit four rows. At MT+2, knit one row (fold row). At MT continue to knit the depth of the hem, plus one row. You will have to experiment here, to find the depth of the hem. There will be approximately the same number of rows either side of the fold line but using the sewing cotton may alter the number slightly.

5. "Mark" this row and finish garment as in B, stage 4.

On completion, turn the hem, making sure the turn is on the fold row and pin or tack into place. The cotton on the underside is then steam-pressed out to the size of the garment.

**D. A LESS BULKY HEM EDGE**

1. Cast on in "e" wrap method over alternate needles (1x1) with WY.

2. Cast on again in main yarn, "e wrap" method and at MT–2 knit about four rows.

3. Bring NWP needles into work. At MT, knit four more rows.

4. At MT+2, knit one row (fold row). At MT, knit depth of hem and "mark" as in method B. Continue to knit.

On completion, turn the hem on the fold row. Sew hem into place. As there are only alternate stitches at the edge, this makes the hem edge less bulky. The number of rows you actually knit for your hem is, of course, up to you.

**E. LACE EDGING**

Find a lace pattern, that gives a scalloped effect. There is such a pattern in the Brother basic set and the Silver Reed or Knitmaster basic set for Fashion Lace.

1. Cast on with WY.

2. Using main yarn, cast on with latch tool and knit one or two programming rows.

3. Knit in the lace pattern for required number of rows. Finish the garment.

On completion, pin out the bottom of garment, firmly pinning each scallop to form the points. Steam (or steam press, according to yarn used).

**F. HEM WITH GARTER STITCH EDGE**

1. Cast on as in version B and knit depth of hem.

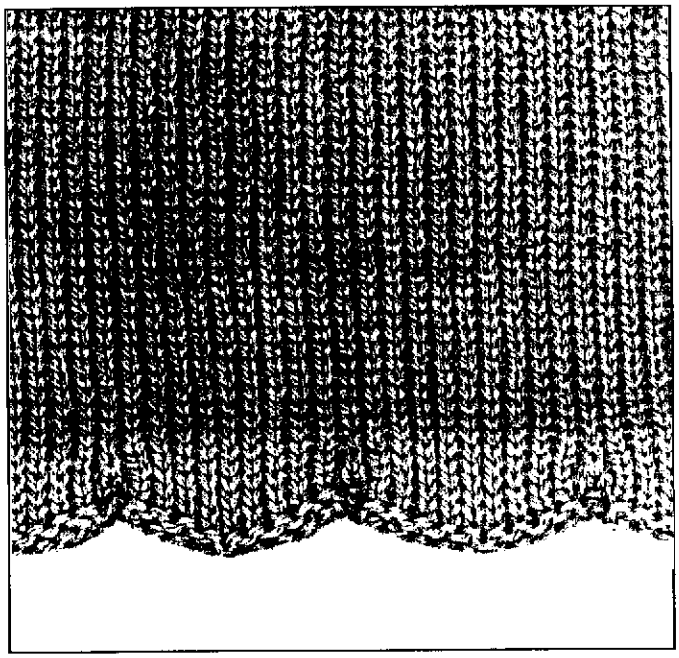
2. Turn work using a garter bar or remove on WY. Knit one row. Turn work back.

3. Knit same number of rows as for first side. Mark the hem as in B, stages 4 – 6.

If you have the Brother Garter Carriage you can, of course, knit the fold row in a purl stitch all the way along, instead of turning the work.

**G. FLUTED HEM (from Bea Poulter)**

I do hope that Bea has no objections to my describing her lovely edge here in this article. I do regret I cannot discover which of her books it came from, but if I find out, I will mention it in a future article. I have used this method for many years, and it is really good.



1. Cast on with WY over required needles and knit a few rows.

2. Using main yarn, latch tool cast on. At MT, knit four rows.

3. Bring every fifth needle to HP. Set machine to hold and knit four rows.

4. Remove work on good contrast yarn.

5. Turn work and return to same needles, being careful to pick up the fifth stitch, plus its loops, leaving it in HP (all other needles in WP).

6. Knit two rows.

7. Return carriage to normal and continue to knit. On completion, turn the hem carefully, so you get one row of garter stitch showing. Pin it into place and steam. You do not have to sew the hem down at all – it just sits there looking beautiful!

**H. PICOT EDGE**

This is a firm favourite and I am sure, will never lose its popularity. Please note that I work the actual picot edge a little differently in order to make the points of the picot sharper. This is knitted exactly as for version B, except that the fold row is a picot edge.

1. Cast on with WY and knit several inches.
2. "e" wrap cast on.

3. Knit 10 (or as required) rows.

4. Transfer for 1x1 picot. This means placing the second stitch on to the first needle and the fourth stitch on to the third needle, all the way along. Leave empty needles in NWP.

5. Knit one row. Now return empty needles to WP.

6. Knit 10 (or 11) rows.

7. "Mark" this row and finish as in B, stages 4 – 6.

**I. COLOURED PICOT EDGE**

This is similar to version H, but to make the picot entirely in the contrast colour, you have to actually knit three rows of the contrast.

Cast on with WY and knit several inches. With main colour, cast on in "e wrap" method. * Knit nine rows (or more). With contrast colour, knit one row. Transfer for picot, leaving empty needles in NWP. Knit one row. Return empty needles to WP. Knit one row. Change back to main colour and knit nine rows. ** Finish off as for B, stages 4 – 6.

If this edge is used for a neckline omit the casting on with waste yarn and with wrong side of work facing you, pick up stitches from around neck and proceed from * to **. Cast off and catch down edge.

**J. PICOT EDGE FOR A TIGHT CUFF**

This is attractive when a full sleeve is used. Work out how many stitches will be needed for the cuff, which is knitted in stocking stitch with a stitch size a low as the machine will comfortably knit. Over this number of needles, cast on with WY and knit several rows.

22▶

Change to main yarn and at MT, knit one row. At MT–1, knit one row. At MT–? (however low you can comfortably go), knit depth of cuff.

Work picot: Transfer alternate needles to their left. Empty needles to NWP. Knit one row. Return empty needles toWP.

At MT–? (as before), knit same number of rows for depth of cuff as other side. At MT-1, knit one row. At MT, knit one row. Pick up the stitches from the first row of knitting. At MT, knit one row (optional).

Return the sleeve stitches evenly on to these needles.

At MT, knit one row. At MT+1, knit one row and bind off (back stitch) loosely.

There is a new book available from Kate Arklay, called *"Better Bands"*. In it, amongst numerous good ideas and techniques, is a three colours in a row band, which is also suitable for a welt, cuff or neck band. It is MOST attractive and unusual.

I attended a talk that Kate gave at the Esher Show earlier this year, where she showed and talked about all the samples that are given in this book. Afterwards I could not wait to get around to her stand to buy a copy. I can thoroughly recommend it. *"Better Bands"* costs £4.95 plus 40p p&p from:

**Kate Arklay**
**3 The Vinery**
**Winscombe**
**Avon BS25 1AZ**
**Tel: 01934 843634**

It is always such a pleasure when new books come on to the market - where would we be without all our designers, who spend hours, days, weeks, months AND money producing these books and patterns for us. As I am always saying - "use them or lose them".

*P.S. Well – that's it for now – no more news about the baby.*
*P.P.S. I was late sending in this article but.....it's a girl! Danielle Grace! She's healthy and beautiful and Mum and Dad are doing well. Grannie and Grandad are exhausted!!*

# VIDEO OFFER

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## - ANN KITE EDUCATIONAL SERVICES 10TH BIRTHDAY CELEBRATION

I find it hard to believe but it is ten years since I released my first video. In March '86, with much trepidation, I posted the first batch of videos off to my first customers. I certainly had a bad attack of butterflies in my stomach as I waited to see what the response would be. Would the video be what knitters wanted? Would they be able to learn from it? Why had I ever had the idea in the first place? Within a few days knitters were writing and 'phoning to say how delighted they were; it was just what they had needed; they had already learnt a lot; they had solved problems that had been bugging them for years; and it was better than they had expected. A bit of a backhanded compliment that last one! But anyway, my anxious expression gave way to a huge grin of relief and I started thinking about the next video!

### THE OPEN LEARNING AWARD FOR EXCELLENCE

The big event of the last year has been winning an award in the Open Learning Awards for Excellence. This competition is an annual event for the training industry and we were competing against the leading companies. When we first had the idea of entering the competition I said to my husband "You must be mad! Apart from anything else, how on earth are we going to persuade the judges to take videos about knitting seriously. Every one else will be entering glossy interactive videos, or computer based training packages for top management, for men!" He responded by asking me where I'd left my feminist hat and suggested I get it out, put it on and start working on my entry!

I'm glad I took his advice. When we arrived at the award ceremony one of the organisers said to us, "I don't know if you realise this but you've created quite a stir". He went on hesitantly, "After all you are . . . um . . . well you are, I hope you don't mind me saying this, but you are a cottage industry aren't you and you were competing against the "big boys". You've really done rather well!"

We discovered that there had been about thirty entries for the competition. There were two joint winners and three highly commended, one of which was us. During the award ceremony it was said, "These videos . . . show meticulous attention to detail, camera work and lighting" and also "the winners in this competition are setting standards of excellence for others to follow". I still feel a glow and not just for myself either, for machine knitters as well. The need of knitters to be taught their craft has been taken very seriously by judges from industry and the Open University. I have always taken teaching machine knitting seriously, the fact that it is usually a hobby and mainly a women's hobby at that, shouldn't mean that the second best will do. As you can see I've still got my feminist hat on!

So what does this award mean? I think the message from the OLAFE judges is quite clear - that the medium of video, when using the many unique features which I have developed, can now stand at least equal to any other way of teaching a practical subject such as machine knitting. I know that the thousands of machine knitters who have used my videos with such enthusiasm over the last ten years would agree with the judges. But it is very pleasing and encouraging to know that their individual opinions are supported by some very distinguished judges, who spent many hours not just watching my videos but also looking at the support services I provide to knitters, including the phone helpline and the optional personal tuition plans.

### COLLECTING THE VIDEOS – SPREADING THE LOAD

With this celebration offer, a lot of videos are available at very attractive prices. You can save £10 on the price of many and £5 on others. With this offer, none of the videos cost more than £24.75 and some are less than £20, including the Beginners video. Full details are in my full page advertisement. You can buy as many videos as you wish and altogether you can save yourself a lot of money, up to £65!

However, even though this is superlative value, it may still mean knitters spending more than they want to in one go. Knitters sometimes approach us saying they want to collect the videos, buying one at a time on a regular basis. They tell us which videos they want and we send them one video every month or six weeks as arranged. We will combine this method with this offer. Let us know which videos you want and how often you want us to send them. Send us the coupon and we will despatch the videos as agreed, **at the offer price**. If you decide at any point that you don't want any more, you may of course cancel the remainder of your order at any time.

**NEW RIBBER VIDEOS**

This year I've made three new videos for the ribber series. **Video 7F**, Release Stitches, is for all machines. Release stitches, although knitted with the ribber, look like a single bed fabric. The fabric is produced by racking and releasing (dropping stitches). No, the released stitches don't run straight to the bottom of the fabric in straight lines! In fact a very intriguing fabric is produced. One version looks as if you have succeeded in knitting at two different tensions on the same row and the same bed. If you would like to see a sample of this fabric before buying the video, please ask me for one. This stitch is also very useful for producing a lace effect on chunky and double knit machines.

**Video 7H** is Drive Lace and Pile Knitting for Silver and Knitmaster machines of all gauges and the Brother 260 chunky. These are also release stitches but produced with a punchcard or electronic programme. (Those on 7F don't require a punchcard or electronic programme.)

All release stitches are much neglected stitches but are easy when you're shown how! Here's your opportunity to learn something really different and interesting.

**Video 7G**, Patterned Rib Fabrics, knitted with a punchcard or electronic programme, is in the final stages of production and may even be ready by the time you read this. It includes pin tucks, patterned tuck ribs and, for Toyota owners, Simulknit. Double Jacquard will be on Video 7J. I've started filming 7J but I don't yet know when it will be finished. However I strongly recommend that, if you want to learn Double Jacquard, you first learn to knit patterned rib fabrics in one colour, with 7G. This will familiarise you with knitting with the ribber and a punchcard or electronic programme, before adding the additional complication of a colour changer and a very specific knitting sequence. If you learn double bed knitting a step at a time in this way, you will probably find it very easy and wonder what all the fuss was about and why you haven't managed it before!

I still have all my other videos, of course. Videos, unlike books, don't go out of print. So if you are an absolute beginner you can start with my Beginners video and gradually work your way through as many videos as you wish, until you have the satisfaction of becoming a thoroughly competent, confident, well taught knitter.

**OUR NEW TELEPHONE NUMBER**

In March '95 our telephone number was changed by BT and I don't mean just the "phone day" change. It was changed during the period of last year's offer and we know that many knitters had problems understanding BT's automatic message and didn't succeed in getting through to us. So, yes, we are still here, but you must use our new number 01544 350627, to get straight through to us. Do ring if you have any queries, but details of the videos and the offer can be found in our full page advertisement.

*Getting the camera in close for a knitter's-eye view.*

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Terry Armitstead **DESIGNS**

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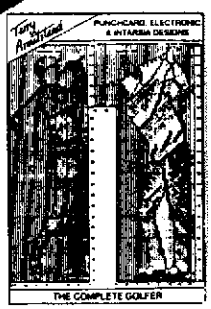

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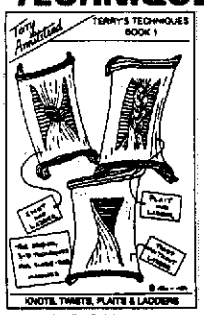

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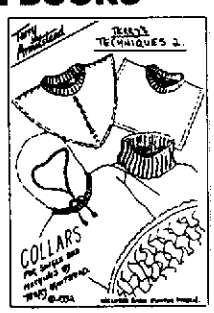


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# RIVIERA RIB 2

*Designed by* *Nina Miklin*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge machines with a ribber.

**MATERIALS**
Nina Miklin Riviera. (Yarn Guide No.11.)
1 x 350 g cone Red Fleck (MY).

**GARMENT WEIGHT**
Finished garment in third size weighs 310g.

*The fibre content of this yarn is 75% Wool, 25% Silk. For further information about this yarn, please write to the following address:– Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.*

**PATTERN INFORMATION**
For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
Small [Medium, Large, Extra Large].
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
100 stitches on each bed to 30.5 cm and 100 rows to 22 cm measured over rib pattern (tension dial setting approximately 5•/5• on Toyota, 6/6 on Brother 910, 6••/6•• on Brother 891 and 7/7 on Silver Reed).

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used main bed side of knitting as right side of garment.
b) Count Ns in NWP as sts throughout.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) Shapings are given for main bed only, ribber sts should be increased, decreased or cast off as required to keep pattern correct.
e) When pushing Ns on main bed to HP, push appropriate ribber Ns to HP.
f) The front band is knitted at the same time as the front and continues round the lapel and half of the back neck.
g) For a perfect fit of the front bands put the 5 band sts on each bed to HP for 2 rows on every 12th row up to neckline.

**NOTES ON "KNIT TO FINISH" BOOKS 1 AND 2**
1) Work the front band from neckline as described in Book 2 for design 09, pages 36 and 37, increase 1 st between sts 5 and 6 from left on right front and place all sts at right of the increased st on to WY.
2) Work the "crucial point" from RC 081 as described in Book 1, part one.
3) To attach the front band to the neckline, work as described in Book 2 on pages 32, 33, 34, 35 and 37.

DIAGRAM 1

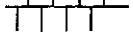


DIAGRAM 2

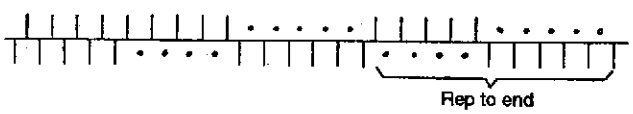
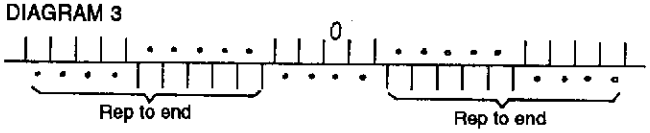



DIAGRAM 3




**RIGHT FRONT**
With carriage at right, arrange over 26 Ns at left and 75 [80, 85, 90] Ns at right of centre 0 for full needle rib/double rib as diagram 1. Using MT-2/MT-2, cast on and K 3 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. K 7 rows. Counting from left edge, make buttonholes over Ns 6, 7, 8, 36, 37 and 38 on each bed. K 7 rows. Transfer sts as diagram 2. Set RC at 000. Using MT-3•/MT-2•, K 1 row. Using MT-3•/MT-1•, K 1 row. Using MT/MT, continue working from diagram until RC shows 098 [102, 106, 110] and **at the same time** make buttonholes over same Ns as before when RC shows 030 and 066 and shaping the band as in note G.

**SHAPE ARMHOLE**
Set RC at 000. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 5 alt rows, K 3 rows. Dec 1 st at beg of next and foll 4th row. * K 5 rows. Dec 1 st at beg of next row. Rep from * 3 times more. When RC shows 063 work front band over the first 5 Ns on each bed at left edge and push all other Ns to HP. K 2 rows. Push 4 Ns on each bed at right to HP, K 2 rows by hand. ** Push 1 inside N on each bed from HP to UWP, K 2 rows. Rep from ** 3 times more. K until RC shows 179. Cast off. With carriage at right, push Ns from HP to UWP. Set RC at 063.

**SHAPE NECK**
When RC shows 079, inc 1 st at right edge. K 8 rows. Inc 1 st at right edge on next and foll 8th row and **at the same time** push 4 Ns at neck edge to HP, K 2 rows. * Push 5 Ns at neck edge to HP, K 2 rows. Rep from * 6 times more. Push 2 Ns at neck edge to HP, K 2 rows. RC shows 081. K 2 rows. Dec 1 st at neck edge. ** K 3 rows. Dec 1 st at neck edge. Rep from ** twice more. *** K 6 rows. Dec 1 st at neck edge. Rep from *** twice more. RC shows 110.

**SHAPE SHOULDER**
Push 5 [3, 8, 13] Ns at shoulder edge to HP, K 2 rows. * Push 7 Ns at shoulder edge to HP, K 2 rows. Rep from * twice more. Push 2 [4, 4, 4] Ns at shoulder edge to HP, K 2 rows. RC shows 120. Using a transfer tool, push shoulder Ns from HP to WP. Transfer sts to main bed. Cast off. Using a transfer tool, push neck Ns from HP to WP. Transfer sts to main bed. Cast off.

**LEFT FRONT**
Work as for Right Front, reversing shaping and diagrams 1 and 2 and omitting buttonholes.

**BACK**
With carriage at right, arrange over 140 [150, 160, 170] Ns at centre of machine for full needle rib/double rib. * Using MT-2/MT-2, cast on and K 3 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. K 14 rows. Transfer sts as diagram 3. Set RC at 000. Using MT-3•/MT-2•, K 1 row. Using MT-3•/MT-1•, K 1 row *. Using MT/MT, continue working from diagram until RC shows 098 [102, 106, 110].

**SHAPE ARMHOLES**
Set RC at 000. Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end on next and foll 5 alt rows, K 3 rows. Dec 1 st at each end on next and foll 4th row. ** K 5 rows. Dec 1 st at each end on next row. Rep from ** 3 times more. When RC shows 079, inc 1 st at each end. K 8 rows. Inc 1 st at each end on next and foll 8th row. Work until RC shows 106.

**SHAPE SHOULDERS**
Push 5 [3, 8, 13] Ns at opposite end to carriage to HP on next 2 rows. Push 7 Ns at opposite end to carriage to HP on next 6 rows. Push 2 [4, 4, 4] Ns at opposite end to carriage to HP on next 2 rows. Place a marker between sts 27 and 28 at left and right of centre 0. Using a transfer tool, push Ns from HP to UWP. Transfer sts to main bed. Cast off.

**SLEEVES**
With carriage at right, arrange over 64 [70, 66, 70] Ns at centre of machine for full needle rib/double rib. Work as for Back from * to *. Using MT/MT, continue working from diagram until RC shows 130 [140, 150, 160].

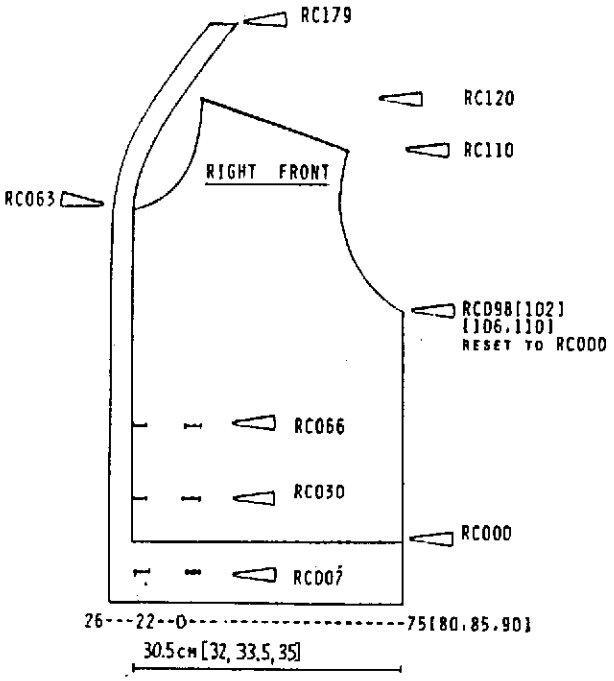
**SHAPE TOP**
Set RC at 000. Continue working from diagram and graph until RC shows 100. Transfer sts to main bed. Cast off

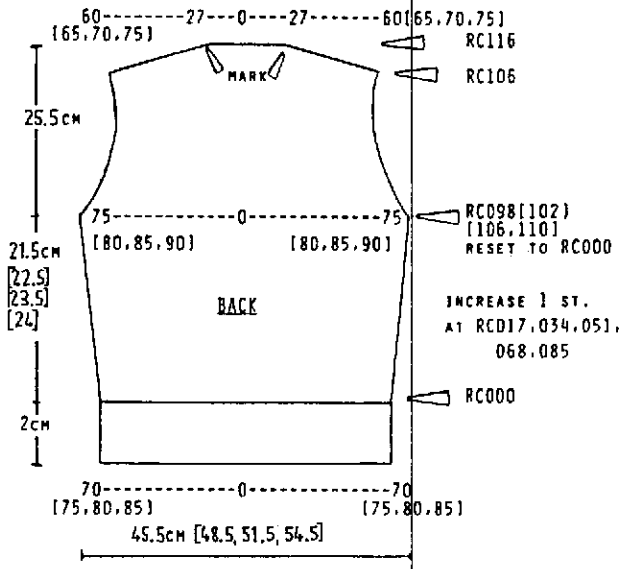
**PRESSING**
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

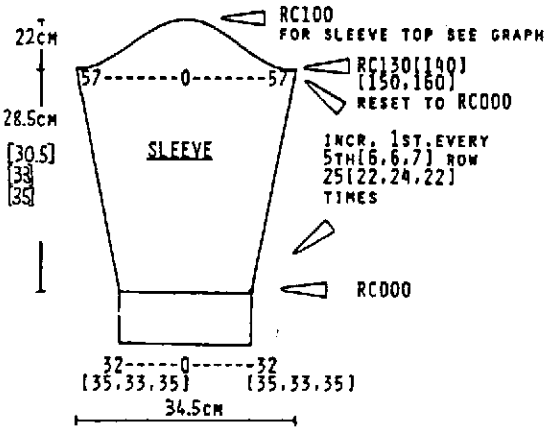
**MAKING UP**
Join shoulder seams. Sew bands to neckline and join back seam. Set in sleeves. Join side and sleeve seams. Finish buttonholes and sew on buttons.

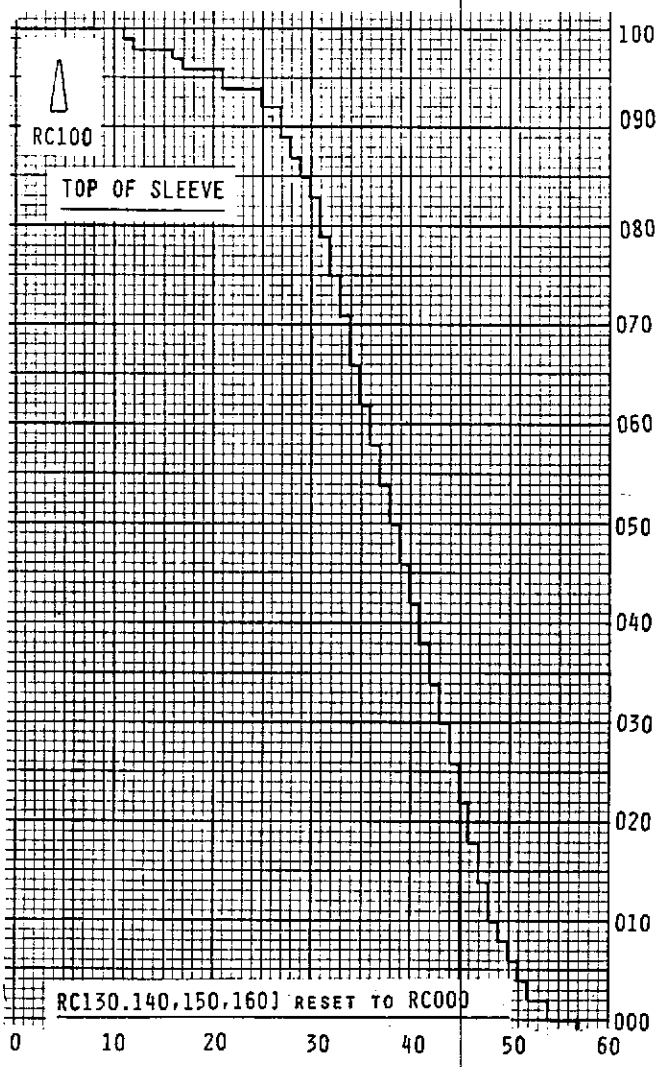


26 ▶


RC179
RC120
RC110
RC063
RIGHT FRONT
RC098[102]
[106,110]
RESET TO RC000
RC066
RC030
RC000
RC007
26---22--0----------75[80,85,90]
30.5cm[32, 33.5, 35]


60--------27---0----27-------60[65,70,75]
[65,70,75]
RC116
RC106
MARK
25.5cm
75----------0----------75
[80,85,90]
[80,85,90]
RC098[102]
[106,110]
RESET TO RC000
21.5cm
[22.5]
[23.5]
[24]
BACK
INCREASE 1 ST.
AT RC017,034,051,
068,085
RC000
2cm
70----------0----------70
[75,80,85]
[75,80,85]
45.5cm [48.5, 51.5, 54.5]


22cm
28.5cm
[30.5]
[33]
[35]
RC100
FOR SLEEVE TOP SEE GRAPH
57-------0-------57
RC130[140]
[150,160]
RESET TO RC000
SLEEVE
INCR. 1ST,EVERY
5TH[6,6,7] ROW
25[22,24,22]
TIMES
RC000
32------0------32
[35,33,35]
[35,33,35]
34.5cm


RC100
TOP OF SLEEVE
RC130,140,150,160] RESET TO RC000
100
090
080
070
060
050
040
030
020
010
000
0
10
20
30
40
50
60

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# DESIGNER'S NOTEBOOK

# FLEUR-DE-LYS

**Terry is inspired by the Fleur-de-Lys of France to knit a striking cushion, but this motif could be used for garments or many decorative items around the home.**

## Terry Armitstead

On our trips to the Continent, we sometimes stay with friends who live in a town in northern France. They live, not far from the town centre, in a large town-house built at the turn of the century. Like many French town-houses, the front entrance opens straight on to the pavement but the main rooms face on to the large walled garden to the rear and side.

This gives the house an inward-looking aspect, enjoying the peace and beauty of the enclosed garden rather than, as in England, displaying its best features to the world.

This is why, to an English way of thinking, French houses often hold unexpected surprises.

Usually, in England, you get a good idea of what to expect on the other side of the front door from the features you see as you approach it, but in France, as with some other European countries, outside appearances are often deceptive. Our friends' house is no exception for, amongst the other fine features of this elegant house, as soon as you step through the front door, you enter a huge hall, the floor of which is covered by the most beautiful tiles in intricate patterns.

I have chosen just one of these tile patterns, the diagonal "fleur-de-lys", as the basis for my design, using it four times in a rotated repeat, as in part of the original floor. I am using this design for a knitted cushion, but it could also be used in a variety of ways, on garments, rugs, blankets and so on, in borders or all-over patterns.

The size of the motif means that it can be knitted automatically on an electronic machine but on a punchcard machine it must be worked by an intarsia or hand-selection method. The cushion can be knitted in any colour combination to suit your decor but a few alternative suggestions to the original scheme shown in the photograph are, burgundy on a navy background, beige on cream, or for a real touch of French panache, gold Lurex on black, navy or cream.

Finally, I would like to thank the Maëtz family for allowing me to photograph their floor, on which the design is based.

### INSTRUCTIONS

**Preparing Electronic machines**

Draw out the motif from the graph on to your mylar sheet. Insert the mylar sheet into the machine. Program the right-hand side of the machine to knit the pattern as normal and the left-hand side to knit the motif in reverse. Also, program the machine to knit in reflection mode.

**PATTERN (ALL MACHINES)**

Cast on over 122 stitches in waste yarn. Lower hem: Knit one row with casting-on cord. Change to main yarn. Knit six rows. (Picot edge - optional: Transfer every other stitch one needle to the right.) Knit six rows. Pick up first row on to needles to form a small hem. Remove waste yarn by pulling out casting-on cord. * Knit one row plain and set row counter to 000. Knit in pattern using main and secondary colour yarns for next 151 rows. The pattern should now be complete. Now, using main yarn only, knit one row plain.*

Upper hem: Using main yarn and one strand of sewing cotton or 1-ply cotton yarn in a contrast colour, knit one row. Using main yarn only, knit five rows. (Repeat picot edge instructions if required.) Knit six rows. Pick up the row that has the contrasting cotton on to the needles to form a small hem. Repeat from * to *. Cast off loosely. Remove contrast cotton.

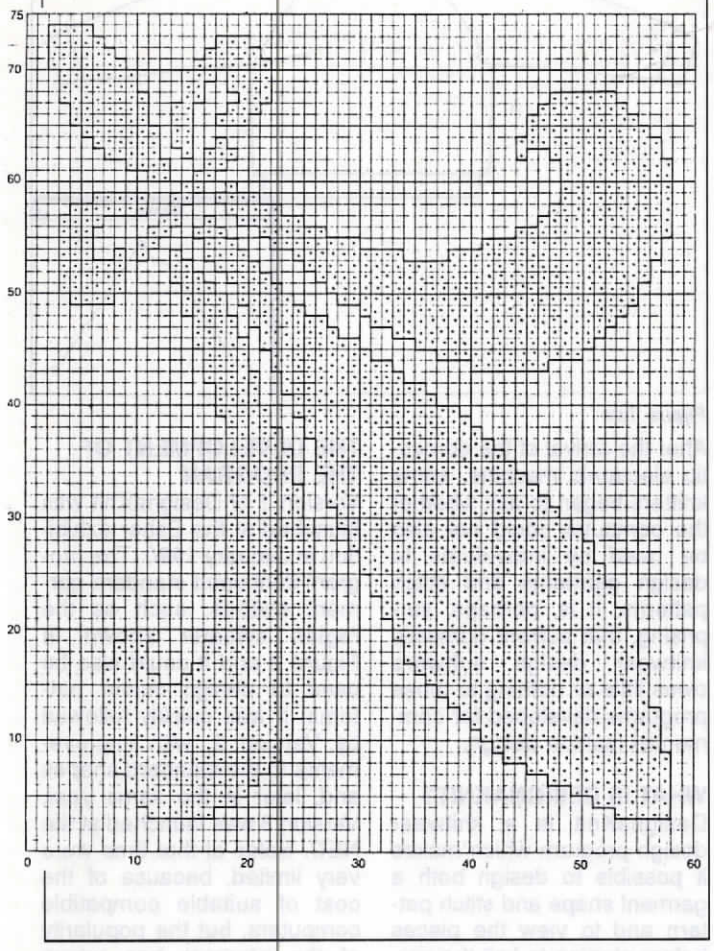
**SIDE HEMS**

With wrong side of cover facing you, pick up on to approximately 122 needles, the side edge of your cushion cover between the two hems already knitted, making sure that you pick up evenly along the gap between the edge stitch and the second stitch from the edge. (N.B. The number of needles may need to be adjusted according to the yarn used.) Using the main yarn, knit six rows. (Repeat picot edge if required.) Knit six more rows. Pick up stitches from casting-on row to form a small hem. Cast off loosely. Repeat instructions for the other edge.

**TO MAKE UP**

Join side seams of cushion, hemming each untrimmed edge to the side hem of the corresponding edge. Sew a zip into the remaining opening, completing the seam at each end if the zip is not exactly the same length as the opening. Finally, sew the corners of the hems together to form a continuous edging. Press as appropriate to the yarn used.

CHART





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# DESIGNING KNITWEAR WITH DESIGNAKNIT

**The launch of a new version of DesignaKnit, for users of Windows is an ideal opportunity to review the development of the program and its advantages.**

Diane Bennett

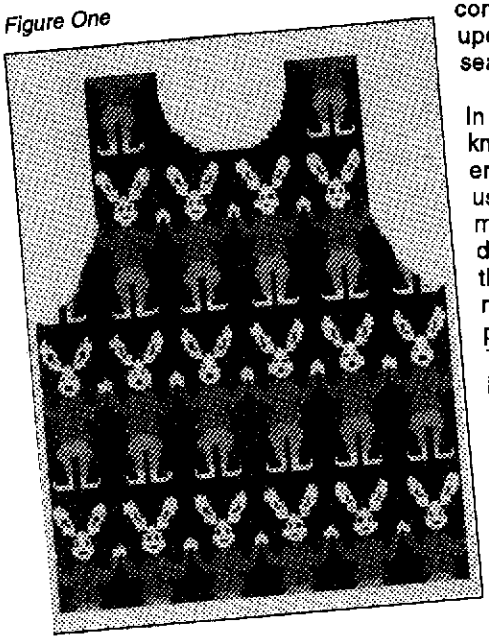
**WHY USE A COMPUTER?**

It is very difficult to believe, but the first computer program for designing garments was developed more than 25 years ago. The price of both the software and the computer on which it would run, limited its use to the higher echelons of the fashion industry, but it was a start.

More recently, a wider range of programs have been developed, making it possible for designers to experiment and produce garments much more quickly than was possible without the aid of the computer.

Once the garment design is complete, processes which were previously very time-consuming, such as sizing the design, can be completed very quickly. This makes it possible to produce a collection of garments in a fraction of the time which was required previously. This is essential in the new marketplace, where the old concept of two collections, for summer and winter, has been replaced by garment ranges which are constantly changed and updated through each season.

*Figure One*



In the commercial knitwear industry, another big advantage is that using the computer has made it possible for the designer to visualise the completed garment more clearly than was previously possible. This reduces the number of test garments which need to be made, limiting the amount of time during which expensive machinery is in use for the design process, thus increasing productivity.

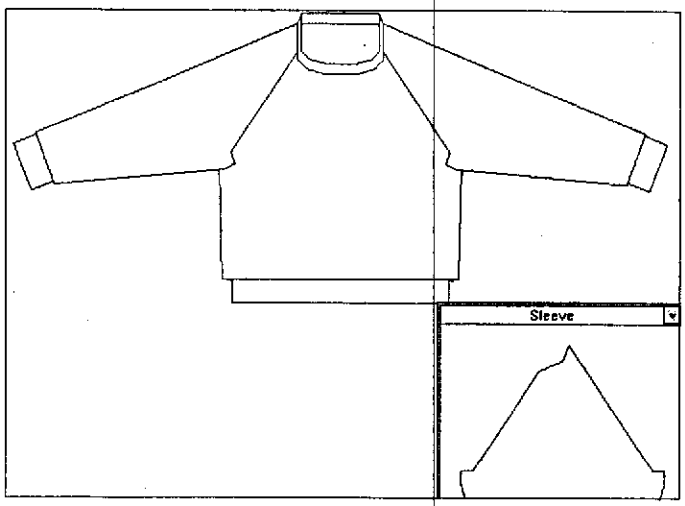



*Figure Two*

After the arrival of the domestic electronic machine, some knitters began to ask whether the computer could not also be used by individuals to design garments and stitch patterns. It is, perhaps, surprising, that current domestic knitwear design software owes little or nothing to those programs developed for commercial fashion design.

**WHAT IS DESIGNAKNIT?**

DesignaKnit is a knitwear design program which makes it possible to design both a garment shape and stitch pattern and to view the pieces before starting to knit the garment. Figure 1 shows the front of a simple set-in sleeve garment with a Fair Isle pattern and the garment shape can be moved over the bunny pattern until it is in the best position for the neckline. The program has brought the advantages of speed and versatility which have benefited the fashion industry well within the reach of the individual machine knitter.

DesignaKnit was the brainchild of Matthew Bragg. His wife, Sandra, bought a knitting machine and, like all beginners, found that it was not as easy as it looked. She found a pattern, bought some yarn and made a tension square - but she could not achieve the tension stated in the pattern. (Oh, how familiar that is to so many of us - we were all beginners once!)

Most husbands would have been content to work out the pattern with the aid of a calculator, but Matthew is a computer programmer and thought of using the computer. Enter the tensions, use the computer to design the garment and calculate the pattern - DesignaKnit was born.

**THE DEVELOPMENT OF THE PROGRAM**

Version 1 of DesignaKnit was launched at the Esher exhibition in January 1990. The program contained standard garment shapes, such as the raglan sweater shown in Figure 2 and it could also be used to design colour patterns. It was quickly followed by Version 2, with improvements to the standard shapes and, later in the same year, Version 3 was launched at the NEC. Sales at that time were very limited, because of the cost of suitable compatible computers, but the popularity of the program has grown steadily with the increase in demand for IBM PCs.

A big change in the program came with Version 4 in 1991. This had the addition of Professional Shaping, making it possible to design any garment, not just the limited range of Standard Shapes. One example of a garment designed with Professional Shaping, a yoked sweater, is shown in Figure 3.

DesignaKnit 4 made it possible to design garments in a similar way to the more powerful and complex (and expensive) programs used in the fashion industry, making it possible to view the complete garment and make any adjustments before starting to knit. No longer could there be an excuse for necklines cutting across motifs or stitch patterns incorrectly centred.

However, the other big advantage of using the computer is speed. The design process can be completed much more quickly using the computer, but one major time-saver was still missing - direct transfer patterns to the knitting machine.

For Brother owners, for example, patterns are entered into the knitting machine either by drawing on to a mylar sheet or using black and white buttons to enter the pattern directly, row by row. Both of these are relatively slow, and very time consuming for large designs, for example those which would occupy the whole of a garment piece.

The next step forward for DesignaKnit was the development of links which would allow patterns to be sent directly from the computer to the knitting machine.

The first of these links was for Brother 940 and 950i machines in 1992, then after the launch of Version 5 in 1992 a much wider range of links was developed. Currently links are available for all Brother electronics (except the new KH970 which will be available shortly), the PPD (which is used for transfer of patterns to the KH900), Silver Reed and Knitmaster electronics, Passap and Pfaff E6000 machines and some Singer machines (others are still being developed).

The arrival of Version 5 in 1992 brought another major step forward – Knit from the Screen. For many years a helpmate, to remind when to shape, change colour, split for the neck and so on has been high on the 'wish list' of many knitters – and DesignaKnit now provides this. The computer can sense the movement of the carriage and it can signal audibly and show on the screen, required colour changes and shaping. This is another major time saver, since it considerably reduces the possibility of errors.

The development of Knit from the Screen was also significant for owners of punchcard machines. The program can, of course, be used to design knitwear for both punchcard and electronic machines. Before the addition of Knit from the Screen, the garment pattern had to be printed out and followed, for any machine. However, after the launch of Version 5, it was possible to follow garment shaping on the screen for any machine and this was complemented by the development of the Screen Link, for use with any punchcard machine.

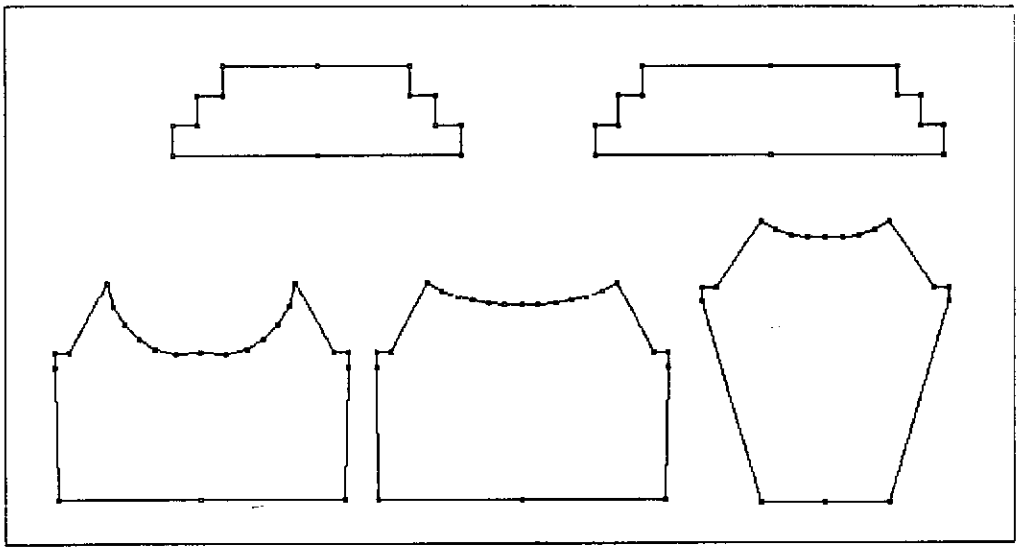


*Figure Three*

**DESIGNAKNIT 6**

The major development in computing over the last ten years has been an attempt to make them more 'user friendly'. Computers can perform a wide range of tasks, but this is only useful if those who want to use the computer can operate it. A major step forward was the introduction of Windows for IBM PCs. This graphical environment is much easier for most users and has effectively opened up the use of IBMs to a much wider audience.

Many DesignaKnit owners, who are not usually computer experts, have found Windows much easier to use than DOS, the alternative operating system, so the stage was set for another major upgrade for the program. DesignaKnit 6 for Windows offers the knitter all the advantages of working in Windows as well as a program with a much wider range of options.

It is now, for example, possible to view all the pieces of a garment while designing. Using Professional Shaping, garment pieces can be cut and separated or joined together. Stitch Designer is much faster and offers a wider range of tools. The whole program is not only more versatile but also easier to use.

Developments of this kind are not without their problems and for a variety of reasons the new program has been longer than expected in development. However, it is certainly proving to have been well worth waiting for.

A fairly powerful computer is required to run the new version of the program. For those who have an older computer, the DOS version of the program, DesignaKnit 5, will continue to be marketed and supported alongside the new program.

*In the next article, Diane will be explaining the use of DesignaKnit with Brother machines.*

*For DesignaKnit owners, Diane produces a quarterly newsletter, DesignaKnit Link, subscription £10 per year, and has two books available, 'The DesignaKnit User's Guide' (for version 5) and 'The DesignaKnit for Windows User's Guide' (for version 6), both £6.20 inc. P&P. For more details of these publications, the DesignaKnit program or courses, contact:-*

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# WHIRLPOOL WARMER 3

*Designed by* *Barbara Lowther*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines.

**MATERIALS**
Wensleydale Longwool 4-ply. (Yarn Guide No.11.)
1 x 500 g cone and 0 [1, 2] x 50 g ball in Light Brown (MC).
1 x 50 g ball in Cream (A).
Aran wool. (Yarn Guide No.17.)
1 x 100 g ball in Dark Brown (B).
6 buttons.

**GARMENT WEIGHT**
Finished garment in second size weighs 530g.

The fibre content of these yarns is 100% Pure New Wool. For further information about these yarns, please write to the following address:– Wensleydale Longwool Sheep Shop, Thorney Grange, Spennithorne, Leyburn, North Yorkshire DL8 5PW. Tel: 01969 623840.

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
To fit bust 87–92 [97–102, 107–112] cm, 34–36 [38–40, 42–44] in.
Actual size 101 [111, 120] cm, 40 [44, 47½] in.
Length to shoulder 68 cm, 27 in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
33 stitches and 32 rows to 10 cm, 4 in measured over self–colour Fair Isle (tension dial setting approximately 8).

25 stitches and 75 rows to 10 cm, 4 in measured over yoke pattern (tension dial setting approximately 8).
Wash, dry and steam swatches before measuring.

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Wind approx 200 g of MC on to another cone for self–colour Fair Isle.
d) Yarn knits better if run over a wax disc.
e) On Brother electronic machines, place pattern over centre 0.
f) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

**YOKE PATTERN**
K 2 rows A. * K 4 rows MC. Release card and engage weaving brushes. Cont in weaving patt with MC in feeder 1/A and weaving with B. K 4 rows. Lock card and cancel weaving brushes. Cont in st st. K 4 rows MC and 1 row A. Pick up sts from the second row knitted in A and place on to corresponding Ns as follows:–
At left of centre 0, sts 4, 5, 6; 14, 15, 16; 24, 25, 26; 34, 35, 36; 44, 45, 46; 54, 55 and 56.
At right of centre 0, sts 5, 6, 7; 15, 16, 17; 25, 26, 27; 35, 36, 37; 45, 46, 47; 55, 56 and 57.
K 1 row A and 4 rows MC. Release card and engage weaving brushes. Cont in weaving patt with MC in feeder 1/A and weaving with B. K 4 rows. Lock card and cancel weaving brushes. Cont in st st. K 4 rows MC and 1 row A. Pick up sts from the second row knitted in A and place on to corresponding Ns as follows:–
At left of centre 0, sts 1; 9, 10, 11; 19, 20, 21; 29, 30, 31; 39, 40, 41; 49, 50 and 51.
At right of centre 0, sts 1, 2; 10, 11, 12; 20, 21, 22; 30, 31, 32; 40, 41, 42; 50, 51 and 52.
K 1 row A *. These 28 rows from * to * form pattern.

**YOKE**
Push 113 Ns at centre of machine to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Insert card and lock on first row. Cont in yoke patt, K 142 rows. RC shows 144.
**SHAPE NECK**
Note position in patt. Using nylon cord, K 80 sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 72 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 47 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage left, unravel nylon cord over rem Ns, bringing Ns back to WP. Keeping pattern correct, finish to correspond with first side.

**BACK**
Using MC, cast on 170 [186, 200] sts at centre of machine by hand. * Insert card and lock on first row. Set RC at 000. Using MT-3, K 20 rows. Make a hem by placing cast on sts on to corresponding Ns. K 1 row. Set RC at 000. Using MT, release card and cont in self–colour Fair Isle with MC in feeder 1/A and MC in feeder 2/B. K 118 rows [112, 112] rows *.
**SHAPE ARMHOLES**
Cast off 6 [8, 12] sts at beg of next 2 rows and 2 [2, 4] sts at beg of foll 2 rows. Dec 1 st at each end on next and every foll alt row until 146 sts rem. K 13 [7, 5] rows. RC shows 142. Using WY, K a few rows and release from machine.

**LEFT FRONT**
With carriage at right and using MC, cast on 78 [86, 93] sts by hand. Work as for Back from * to *.
**SHAPE ARMHOLE**
Cast off 6 [8, 12] sts at beg of next row, K 1 row. Cast off 2 [2, 4] sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 66 [69, 70] sts rem. K 1 row. RC shows 130. Place marker at left edge.
**SHAPE FRONT EDGE**
Cont to dec at armhole edge on every alt row from previous dec 0 [3, 4] times more and **at the same time** dec 2 sts at front edge on next row. Dec 1 st at front edge on every foll alt row until 44 sts rem. K 1 row. RC shows 172. Using WY, K a few rows in st st and release from machine.

**RIGHT FRONT**
Work as for Left Front, reversing shaping by reading left for right and right for left.
**BACK JOINING BAND**
Using MC, cast on 113 sts by hand. * Set RC at 000. Using MT-2, K 8 rows. Using MT+1, K 1 row. Using MT-2, K 8 rows. Make a hem by placing cast on sts on to corresponding Ns. K 1 row. Using WY, K a few rows and release from machine *.

**FRONT JOINING BANDS**
Using MC, cast on 33 sts by hand. Work as for Back Joining Band from * to *.

**TO JOIN BAND TO BACK AND YOKE**
Push 113 Ns to WP. * With P side of Yoke facing, pick up sts from back of Yoke and place on to Ns. With wrong side of Back Joining Band facing, replace sts on to same Ns. With K side of Back facing, replace sts on to same Ns. With K side of Back facing, replace sts on to same Ns, dec evenly. Unravel WY. Using MT and MC, K 1 row. Using MT+2, K 1 row. Cast off with a latch tool *.

**TO JOIN BANDS TO FRONTS AND YOKE**
Push 33 Ns to WP. Work as for Joining Band to Back and Yoke from * to *, reading front for back.

**BACK NECKBAND**
Using MC, cast on 49 sts by hand. Set RC at 000. Using MT-2, K 14 rows. Using MT+1, K 1row. Using MT-2, K 14 rows. Make a hem by placing cast on sts on to corresponding Ns. K 1 row. With wrong side facing, replace 47 sts at back of neck on to centre 47 Ns. Using MT-1, K 1 row. Using MT+2, K 1 row. Cast off with a latch tool.

**BUTTONHOLE BAND**
Using MC, cast on 200 sts by hand. Set RC at 000. Using MT-2, K 7 rows. Counting from left edge, make buttonholes over 7th, 8th, 9th, 10th; 30th, 31st, 32nd, 33rd; 53rd, 54th, 55th, 56th; 76th, 77th, 78th, 79th; 99th, 100th, 101st, 102nd; 122nd, 123rd, 124th and 125th Ns. K 7 rows. Using MT+1, K 1 row. Using MT-2, K 7 rows. Make buttonholes over same Ns as before. K 7 rows. Make a hem by placing cast–on sts on to corresponding Ns. K 1 row. With wrong side facing, pick up sts along front edge and place on to Ns (include side edge of joining band). Using MT-1, K 1 row. Using MT+2, K 1 row. Cast off with a latch tool.

**BUTTON BAND**
Work as for Buttonhole Band, omitting buttonholes.

**ARMHOLE BANDS**
Push 171 [182, 193] Ns to WP. With right side facing, pick up sts around armhole edge and place

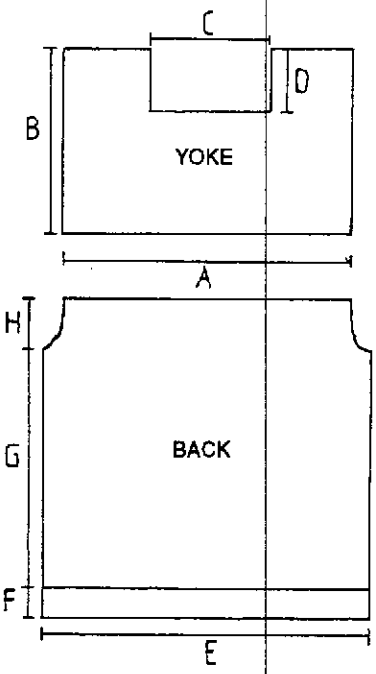


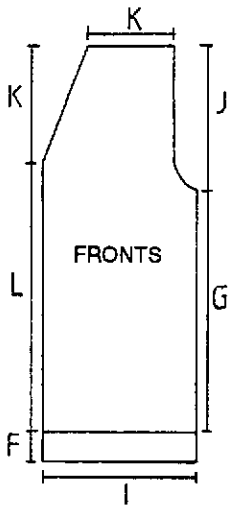
34 ▶

on to Ns (include side edge of joining bands and 3 layers in Yoke). Set RC at 000. Using MT-3 and MC, K 10 rows. Using MT+1, K 1 row. Using MT-3, K 10 rows. Using WY, K a few rows and release from machine.

**MAKING UP**

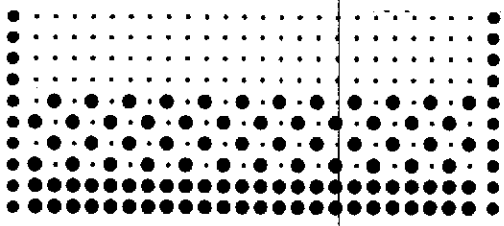
Fold armhole bands in half to right side and pin in position (enclosing all loose ends on yoke). Unravelling WY as required, backstitch through open loops of last row worked in MC. Join side and band seams. Neaten open ends of bands. Finish buttonholes and sew on buttons to correspond. Wash, dry and steam garment.




A = 45 cm
B = 28.5 cm
C = 19 cm
D = 9.5 cm
E = 51.5 [56, 60.5] cm
F = 4.5 cm
G = 37 [35, 35] cm
H = 7.5 [9.5, 9.5] cm
I = 23.5 [26, 28] cm
J = 17 [19, 19] cm
K = 13 cm
L = 41 cm

PUNCHCARD CHART

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The skirt patterns feature six Bramwell yarns which are ideal for skirts and easy to obtain. They are Savannah, Artistic, Hobby and Silky, Duomagic and Fine 4–ply, so here too there is the right yarn for every occasion.

The Skirt Selection is an A4 book with spiral binding and costs £4.00 from wool shops or £4.50, to include postage, direct from:-

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# ART AND DESIGN

## STUMPWORK

**Anne comes across an old embroidery technique for the first time and can't wait to try her hand at it!**


## Anne Kent


One of the classes I teach is a London Open College Federation Design course in machine knitting. I really enjoy teaching this class; this is my second year and I am delighted at the variety of both stitch and garment designs that the two sets of students have produced. I hope that I encourage and inspire them! I know that they inspire me.

Take two weeks ago . . . we had reached the stage of looking at the decorative techniques the students had produced and I have to say that there were some very inspired ideas on show. Jean mentioned Stumpwork. Stump what? Some of the group had heard of it but most of us had not. Jean very kindly offered to bring in a book on stumpwork. It is a mixture of raised embroidery and padded work which started in the 17th century.

The book, which was given to Jean by the members of her knitting club, is really inspiring and fascinating. It is full of pictures and explains in great detail of how each work was executed. One of the appealing things about the pictures is that the designs use small pieces of knitted fabric, so one can dream about using up all those odd bits of sample knitting that one hasn't quite been able to throw away!

The book is called *Raised Embroidery - A Practical Guide to Decorative Stumpwork*. It is by Barbara and Roy Hirst and you may have already gathered that I recommend it to you. Inspired by the book, I have decided to try my own hand at stumpwork. I am not an embroiderer so I feel, if I can manage it, anyone can.

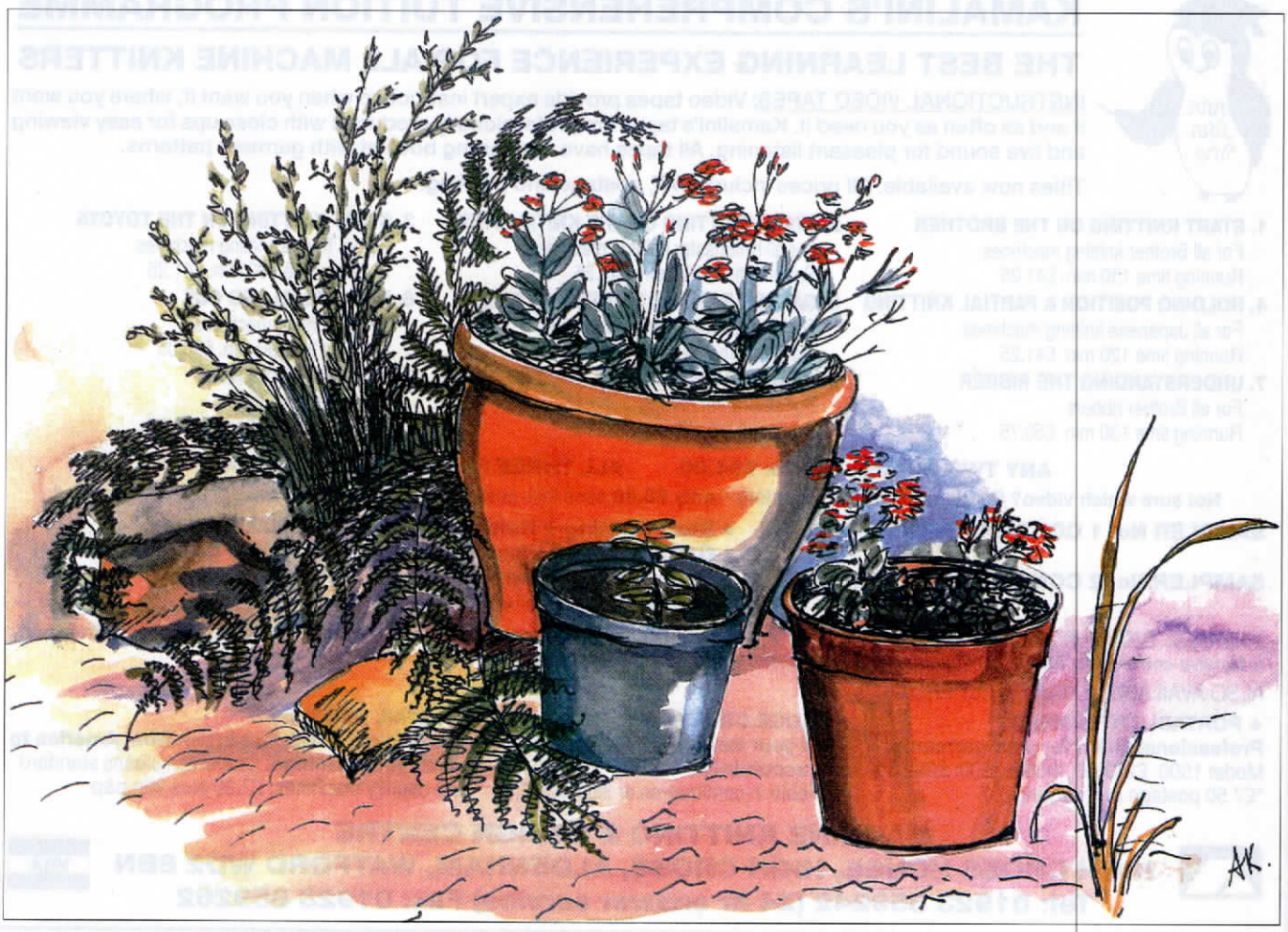
I have used as the picture to be embroidered, a little watercolour sketch that I painted on a painting holiday in Cornwall many years ago (Figure A). The flowerpots were not straight and upright but really were at lopsided angles just as I sketched them. I therefore thought it would be a good subject to start with, since I will not have to worry too much about keeping the pots straight as well as my sewing!

This is very much my personal version of stumpwork.

**"Raised Embroidery - A Practical Guide to Decorative Stumpwork"**

is by Barbara and Roy Hirst. It is published by Merehurst Ltd at £14.99. ISBN 1-85391-203-4.

*Figure A*



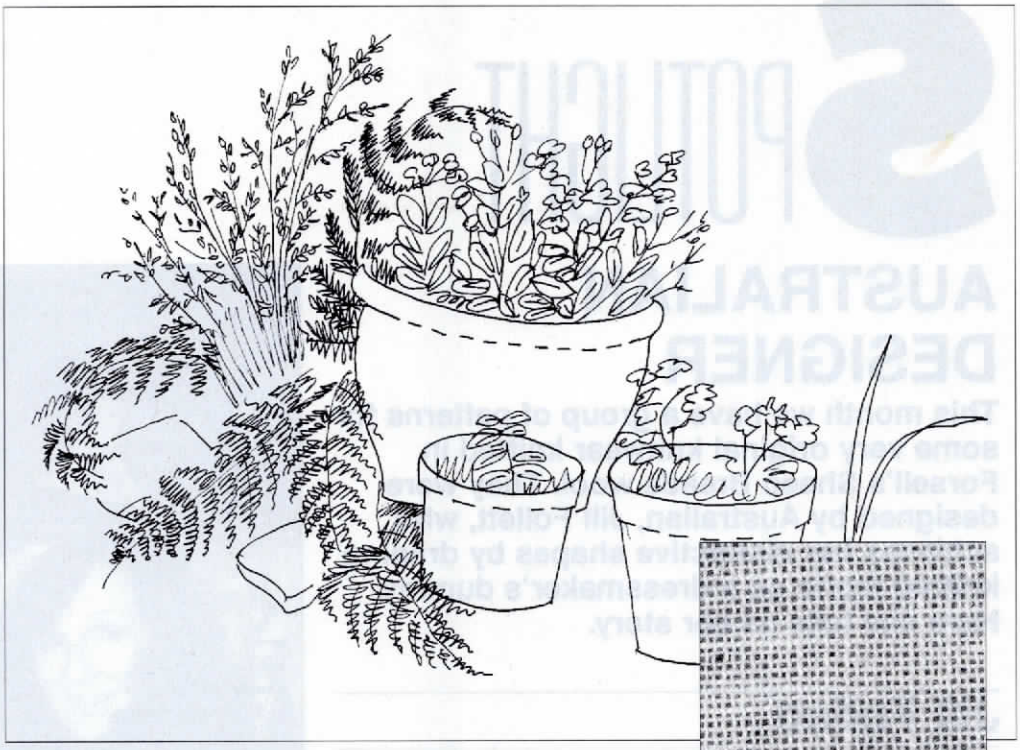


*Figure B ►*

**STEP ONE**
Take a tracing of the picture. I have used a fine-tipped fibre pen for this. Then use a soft pencil to "rub" over the back of the tracing paper. (Figure B.)

**STEP TWO**
Position the tracing paper on to your material and re-trace the main features that you are going to "raise". In this case, it will be the flower pots. I used a piece of loosely woven linen as the background material. (Figure C.)

**STEP THREE**
Using double knitting yarn, backstitch the background to give a "pebble" effect. I found it helped to work two rows of matching stitches then change the position for the next two rows of stitches. I started at the bottom with the darker colour and introduced a bit of lighter and darker colouring to give the impression of light and shade. You can mix two or three strands of thinner yarns to good effect for this purpose (Figure D). Work the background with horizontal backstitches until you are ready to embroider the large stone and the brick. Work these in the direction in which they lie in the picture. I have embroidered on top of the background backstitching to raise them a little and I used a mixture of chain stitch and long oversewing stitches. For the large flowerpot and the grey flowerpot, I have used small pieces of knitting and turned the edges under to fit the shapes. Stitch them down neatly, leaving a small section unsewn, then pack some waste yarn or stuffing in through this opening to give the pots a realistic, rounded effect. I have treated the smaller terracotta pot in the same way but I have used a piece of felt instead of knitted fabric.

Next month I will complete the picture. Happy stumpwork!

*Figure C ►*

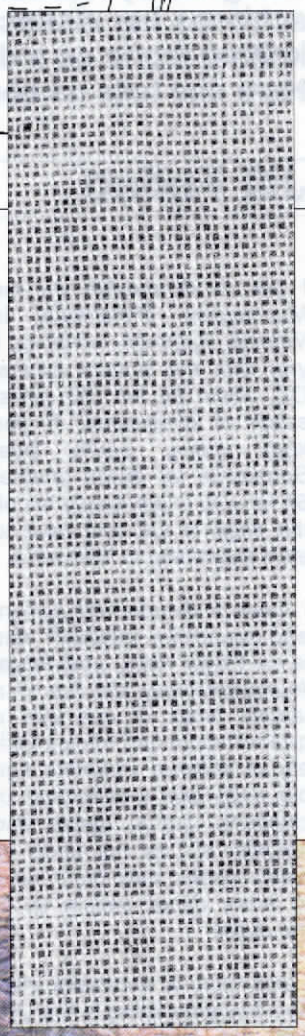
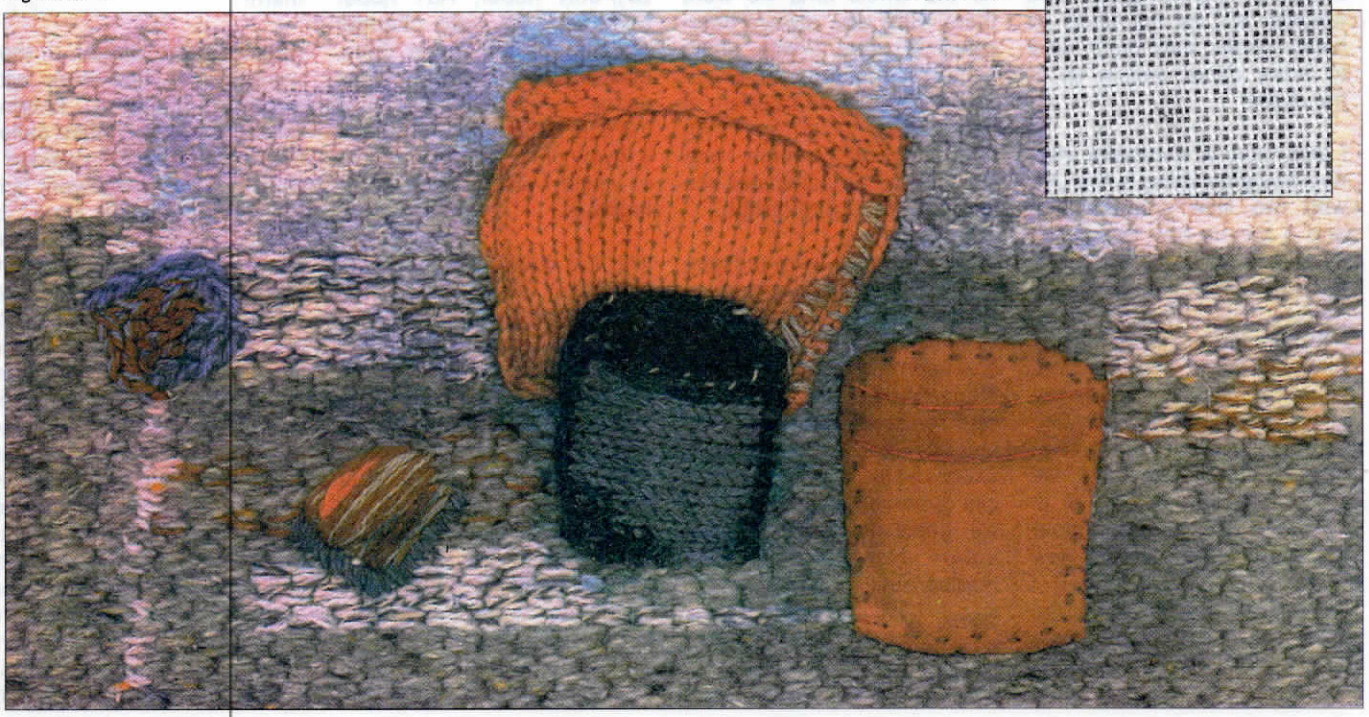


*Figure D ▼*



# SPOTLIGHT

# AUSTRALIAN DESIGNER

**This month we have a group of patterns for some very original knitwear knitted in Forsell's Sheep Breeds wool. They were designed by Australian, Jill Follett, who achieves her distinctive shapes by draping knitted fabric on a dressmaker's dummy. Here she tells us her story.**

## Jill Follett

*Photo: Les Barnes Studio, Melbourne.*

I live in Somerville on the Mornington Peninsula in Victoria, Australia, which is, if you like, the bottom end of OZ, about 80 km (50 miles) south of Melbourne. If you kept going south past Somerville for about another 50 km (35 miles) you'd fall off the edge of OZ and have to start swimming to Tasmania.

I have a wonderfully patient and supportive husband who is ex–Royal Navy, now Royal Australian Navy. We live on a largish block of one and a quarter acres and have a variety of animals including two big dogs and a collection of chickens, ducks, geese and turkeys, but as the birds all have names, they don't have to worry about ending up in the oven!

I also have a wonderful married daughter living in the UK, with two little grandchildren and a son–in–law I've yet to meet, but we hope to remedy that in the next year or so.

I purchased my first knitting machine about 14 years ago, when my husband, still in the RN at that time, was drafted to Hong Kong. It was a wonderful two years and we enjoyed every second of it. However, we'd not been there too long when, on my way home from work one day, I just happened to pass the Singer shop in Causeway Bay. My feet took me through the door and about two hours later I was the proud owner of a Singer 329 with SRP50 ribber. I got it all home, set it all up, then was too terrified to touch it, so for the next two weeks until my first lesson, nearly read the print off the instruction books.

The lessons were great fun as my teacher spoke Mandarin and no English and I spoke English and no Mandarin. We had many hilarious moments as we worked our way through the instruction books. She was, in fact, a fantastic teacher and we really had no problems with the language barrier. I kept in touch with her for the whole time we were there. She was always interested in what I was doing because, right from the beginning, I wanted the freedom of being able to do my own thing. Every garment was (and still is) an adventure into texture, shape and design.

It was while we were in Hong Kong that Neil decided to transfer from the RN to the RAN (much to my delight as I had been away from home by then for about eight years and was really missing my family plus the OZ warmth and sunshine), so with all the difficult bits approved and completed, we basically came straight from Hong Kong to Somerville.

My Singer 329 was followed by a 360 with lace carriage and built-in contour which I loved. A couple of years later, I progressed to the Electronic 560, which later upgraded to the Electronic 580 with PE1, SRP60N ribber, RJ1 ribber carriage, YC6 yarn changer and the SA206 motor drive, all of which I still have and use as my "favourites". I also have the little 6.5 gauge LK150 and a lovely old pink Passap, both of which I also love and use regularly.

We had been back in OZ for just over a year when I applied and was accepted for a job with Singer Australia Ltd in Melbourne. I spent a wonderfully happy and hard working nine years there, combining my love of the machines and knitting with my job. Over that time, I amassed an incredibly large collection of drawings as I had to spend a minimum of three hours a day in the car, travelling to and from work (170 km a day). The ideas would flow, then when I got stuck in traffic or at the lights, I would grab for my pad and pencil and make quick sketches and now, at last, I have the time to use them!

After leaving Singer, I then worked for two years with another machine knitting related small business called PK Knitparts, until I decided it was time to leave work and try designing full time. In February last year I registered my business name "Ribbonwood Creative Knitwear" and since then have been happily ensconced in my studio working on both winter and summer designs. It is a fantastic room we added on above the garage about two years ago and it runs across the whole width of the house. I have all the natural light I need, plenty of space for my machine, yarns, cutting table and so on and, on top of all that, a wonderful view of the garden, both front and back. It really is heaven to be working happily

up there, dogs at my feet and able to look out and watch the ducks and geese on the small dam we have at the back. It has an island in the middle with a big willow tree under which the birds sit after their swim.

I really love to design. I usually start with a sketch which gets modified several times, depending on whether I'm concentrating on shape, or pattern design and texture. Then comes a couple of smallish test pieces for colour mix, tensions and so on, then a much larger piece that I can throw on my dummy to drape and pin, in as many ways as I can think of at the time. I will often leave it there for days until I'm happy with the result. By now, of course, I will probably have moved away from the original sketch, so will modify it yet again, but this time, sketching how the garment looks on the dummy. I have to admit that I always find it fascinating how a piece of fabric can take on a completely different look from lying flat on my big table to being put on the dummy. I have been very lucky over the years as my designs have won several prizes, which is exciting and very encouraging. The areas that interest me vary quite a lot, but, in a nutshell, I'm always aiming for:

Shapes – that are easy to knit and very easy to wear.

Fabric – that drapes well and moves beautifully with the body.

Fabric – with interesting yarn mix for texture and pattern design.

Decorating – first knitting a plain garment and then adding surface decoration with hand embroidery, machine applique, or any type I feel suitable using my sewing machine or overlocker.

Buttons have often played a large part in finishing off my garments in either a functional or decorative way and, since I have always had the most enormous trouble finding just the right ones (I have had a very large button box full of all the rejects I've bought thinking they would be "just right"!), I have recently added a hand operated button covering machine to my studio. So now, no more hair-tearing frustration, I simply cover my own with either the knitted fabric from the garment (for this I usually use the tension swatch), or dressmaking fabric if I want a different effect or texture. I have five dies (sizes) so the choice is unlimited and, in my opinion, self-covered buttons add a definite "touch of class" to any garment. Just for fun, I make co-ordinated button earrings to match the outfit I'm making and I now offer a button covering service (either in person or by mail) which is growing steadily.

P.S. I have just become a tenant in a delightful Art and Craft Centre a little further down the Peninsula at Merricks North, called "The Barn". It's a very interesting place as it's actually an old apple "Cool Store" with heaps of atmosphere. It is a working craft centre where "Crafties" can make and sell their goods and, to mention just a few, there's wood turning, hand knitting, quilting, china painting, ceramics and jewellery design. I could go on and on but, from front to back, floor to rafters, it's just full of every kind of art or craft you can think of and I hope I can talk knitting and machines to any of the visitors who stop for a look and a chat. Having said that though, it's lovely to be back in my studio for three days, dogs at my feet, peace, quiet, beautiful view!

I also teach a little, am invited to do a workshop now and again and run a very small and happy electronic knitting club. I also love to spin, but tend to keep this as a winter activity by the fire at night while Neil and the dogs watch television!

In closing I'd just like to say that, for me and I hope for you too, machine knitting is a craft of fun, excitement and adventure as there's always another path to go down to see what's there and I guess that's why we never stop learning. I also have machine knitting to thank for many of the wonderful friends that I've made over the years, so next time you're in Victoria look me up and come and say hi!

In the meantime, happy knitting and never be nervous about trying something new!

# GREY MIST 4

**PATTERN RATING**
* Easy to knit.

**MACHINES**
This pattern is suitable for standard gauge machines with a ribber.

**MATERIALS**
Forsell Sheep Breeds. (Yarn Guide No.10.)
3 x 500 g cones in Swaledale (MC).
Forsell Pot Pourri. (Yarn Guide No.11.)
2 x 250 g cones in Oregano (C).
4 buttons (to cover).

**GARMENT WEIGHT**
Finished garment weighs 1190g.

*The fibre content of Sheep Breeds is 100% British Wool; Pot Pourri is 100% Pure New Wool. For further information about these yarns, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278-6281.*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
Actual size 115 cm, 45½ in.
Length to shoulder 67.5 cm, 27 in.
Sleeve length 28.5 cm, 11½ in.

**TENSION**
31 stitches on each bed and 48 rows to 10 cm, 4 in measured over full needle rib/double rib in MC (tension dial setting approx 3/3).

27 stitches on each bed and 44 rows to 10 cm, 4 in measured over full needle rib/double rib in MC on MT+2/MT+2 (tension dial setting approx 5/5).

*For perfect results, please check your tension carefully.*

*Designed by Jill Follett*

**BACK AND FRONT ALIKE**
With carriage at right and using MT-1/MT-1 and MC, cast on 180 sts on each bed at centre of machine in full needle rib/double rib. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 114 rows. Place marker at each end for armholes. K 24 rows. Place marker at each end for insert. K 161 rows. RC shows 299. Transfer sts for st st. Using MT+1, K 1 row. Cast off with a latch tool.

**SLEEVES**
With carriage at right and using MT-1/MT-1 and MC, cast on 180 sts on each bed at centre of machine in full needle rib/double rib. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT+2/MT+2, K 249 rows. Transfer sts for st st. K 1 row and then cast off with a latch tool.

**WEDGE INSERTS (KNIT 4)**
With carriage at right and using MT+1/MT+1 and C, cast on 30 sts on each bed at centre of machine in full needle rib/double rib. K 2 tubular rows. Carriage is at left. Set machine for full needle rib/double rib knitting. K 1 row. Set RC at 000. K 4 rows. Dec 1 st on each bed at left edge on next and every foll 5th row until 2 sts rem on each bed. K 5 rows. RC shows 145. Transfer sts for st st. K 1 row. Cast off.

**LOWER BANDS**
With carriage at right. Push 24 Ns at left and 25 Ns at right of centre 0 on each bed to WP. Push N 1 at right of centre 0 to NWP on each bed. Using MT+1/MT+1 and C, cast on and K 2 tubular rows. Carriage is at the left. Set machine for full needle rib/double rib knitting. K 1 row. Set RC at 000. Using MT+2/MT+2, K 300 rows. Transfer sts for st st. K 1 row and then cast off with a latch tool.

**FABRIC FOR BUTTONS**
Using C, cast on 80 sts by hand. Set RC at 000. Using MT+3, K 100 rows. Cast off.

**BACK COLLAR**
With carriage at right and using MT/MT and MC, cast on 60 sts on each bed at centre of machine in full needle rib/double rib. * K 5 tubular rows. Carriage is at right. Set machine for full needle 43 ►

# TOUCH OF CLASS 5

*Designed by* *Jill Follett*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

**MATERIALS**
Forsell Sheep Breeds. (Yarn Guide No.10.)
2 x 500 g cones in Dark Grey Welsh (MC).
Forsell Pot Pourri. (Yarn Guide No.11.)
1 x 250 g cone in Rose Mix (C).
4 buttons (to cover).
Approx 6 cm, 2 ½in chain.
Pair shoulder pads.

**GARMENT WEIGHT**
Finished garment weighs 830g.

*The fibre content of Sheep Breeds is 100% British Wool, Pot Pourri is 100% Pure New Wool. For further information about these yarns, please write to the following address:– T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116–278 6281.*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
See diagrams. One size fits all.

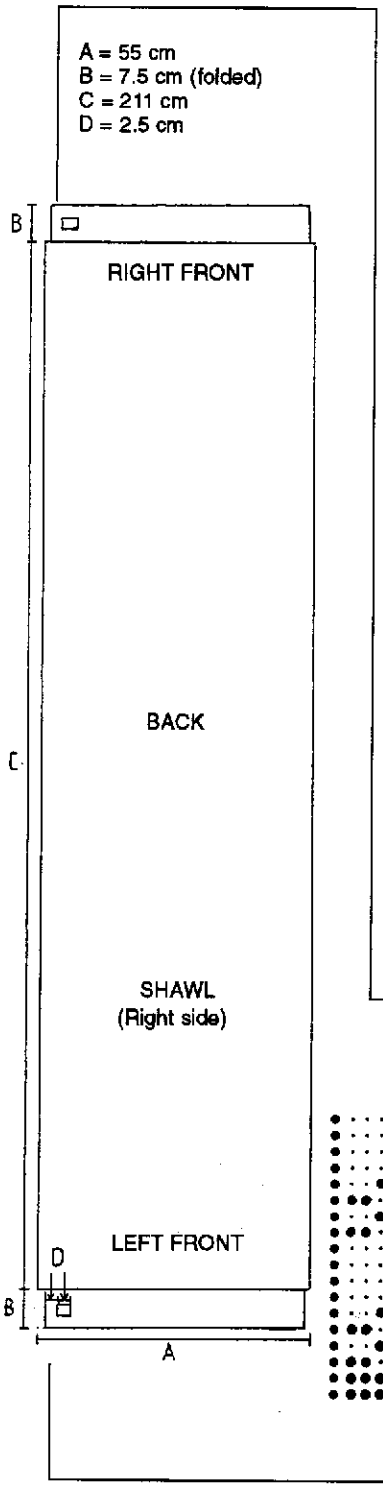
**TENSION**
20 stitches on each bed and 76 rows to 10 cm, 4 in measured over English rib (tension dial setting approximately 4/4).

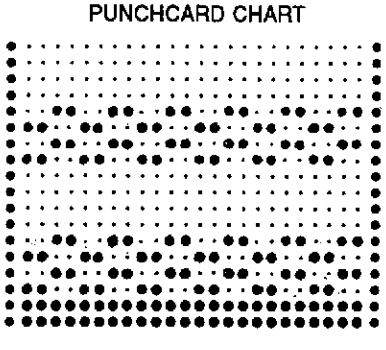
*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used ribber side of knitting as right side of English rib and knit side of knitting as right side of Fair Isle.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) Set machine to tuck from left to right on main bed for English rib.
e) Rehang ribber comb and weights at approximately every 300 rows.
f) On Brother electronic machines, place pattern over centre 0.
g) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1(left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

**FAIR ISLE**
K 4 rows MC/C and 4 rows MC. These 8 rows form pattern.

**SHAWL**
With carriage at right and using MT-2/MT-2 and MC, cast on 110 sts on each bed at centre of machine in full needle rib/double rib. K 2 tubular rows. Carriage is at left. Set machine for full needle rib/double rib knitting. Using MT/MT, K 2 rows. Set RC at 000. Cont in English rib. K 1600 rows. Cancel English rib and cont in full needle/double rib. K 2 rows. Transfer sts for st st. K 1 row. Cast off.




**LOWER FRONT BANDS**
Push 128 Ns at centre of machine to WP. Using MC, cast on by hand. Insert card and lock on first row. Using MT+2, K 4 rows. Set RC at 000. Release card and cont in Fair Isle patt. K 28 rows. Lock card on first row. Cont in st st and MC. K 2 rows. Using MT+5, K 2 rows for fold. Set RC at 000. Using MT+2, K 2 rows. Release card and cont in Fair Isle patt. K 28 rows. Remove card. Cont in st st and MC, K 3 rows. Using WY, K a few rows and release.

**EDGING BANDS (KNIT 2)**
With carriage at right and using MT-2/MT-2 and C, cast on 8 sts on each bed at centre of machine in full needle rib/double rib. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000 *. Using MT/MT, K 250 rows. Transfer sts to main bed. Cast off.

**BACK INSERT**
With carriage at right and using MT-2/MT-2 and C, cast on 40 sts on each bed at centre of machine in full needle rib/double rib. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 4 rows. Dec 1 st on each bed at each end on next and every foll 4th row until 2 sts rem on each bed. K 4 rows. Cast off.

**BAND FOR BACK INSERT**
Work as for edging bands to *. Using MT/MT, K 36 rows. Cast off.

**FABRIC FOR BUTTONS (KNIT 1)**
Push 80 Ns to WP. Using C, cast on by hand. Set RC at 000. Using MT+2, K approx 120 rows. Cast off.

**PRESSING**
With wrong side facing, pin out and press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

**MAKING UP**
Pin lower front bands to each end of shawl. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half to wrong side and catch down or join with a linker. Neaten open ends of bands. Make a buttonhole in each lower front band as shown on measurement diagram. Cover 4 buttons with fabric. Join 2 buttons to chain by sewing a link to shank of buttons. Push buttons through buttonholes. Fold back a small collar and slip edging bands underneath (graduating their visibility).

Using small stitches, sew through the collar, edging band and shawl as shown on diagram. Make an inverted pleat on back insert and join to band. Sew insert and band into position as shown on diagram. Sew buttons on to insert and band. Sew in shoulder pads. Cut 6 lengths of C approx 61 cm, 24 in long, 6 lengths in MC and another 6 in C. Fold in half and plait the 3 sets of 12 ends. Fasten ends, leaving a tassel. Pull the point of the insert through the loop at the top of the plait and secure.

◀ 39

rib/double rib knitting. Set RC at 000. Using MT+2/MT+2, K 200 rows. Transfer sts for st st. Using MT+2, K 1 row. Using WY, K a few rows and release.

## FRONT COLLAR

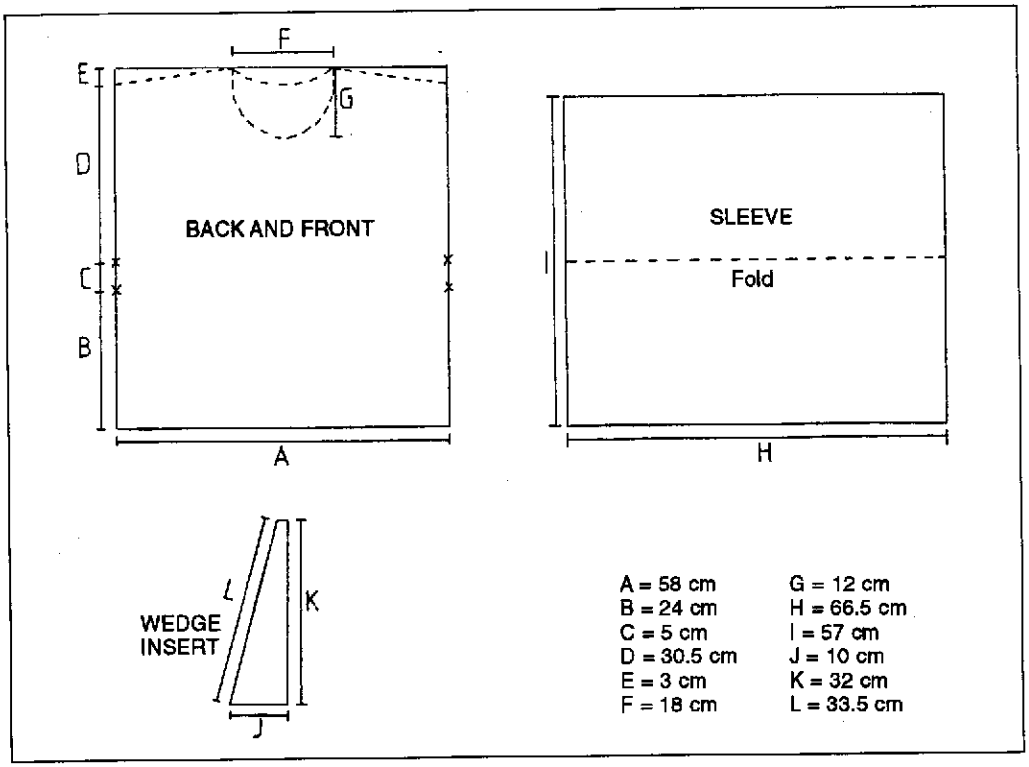
With carriage at right and using MT/MT and MC, cast on 100 sts on each bed at centre of machine in full needle rib/double rib. Work as for Back Collar from * to *.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

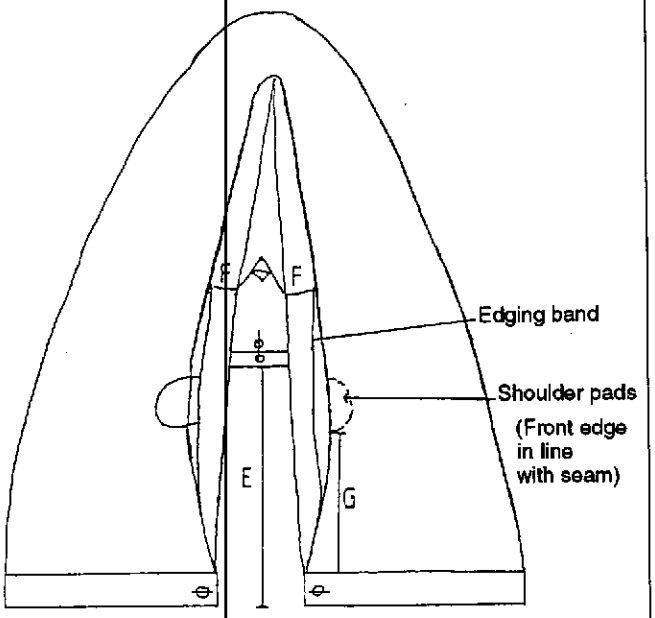
## MAKING UP

Make an inverted pleat at each shoulder on back and front as follows:- place markers approx 8 cm, 3¼ in from each end and 13 cm, 5¼ in from centre along cast-off edge. With markers tog, join from shoulder for approx 10 cm, 4 in. Fold to form pleats. Make a cut and sew neckline using measurements on diagram as a guide. Pin collars into position on right side. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside to encase stitching line. Join shaped edge of wedge inserts to armhole edge from shoulder to top marker. Join side seams of collar and shoulder seams, taking in 3 cm, 1¼ in at seams where insert is joined on. Join side seams from lower edge to lower markers. Join cast-on edge of sleeves to armholes, stretching to fit, with open ends at top and fold at lower markers on side seams. Fold in half and catch down on the inside. Join sleeve openings for approx 5 cm, 2 in from wedge inserts. Fold back 2.5 cm, 1 in at each end on lower bands on to right side and catch down. Join one edge of lower bands to stretched lower edge of back and front. Fold in half and catch down on inside. Neaten open ends of bands, leaving side seams open. Cover buttons. Fold over corners of sleeves and sew on buttons.

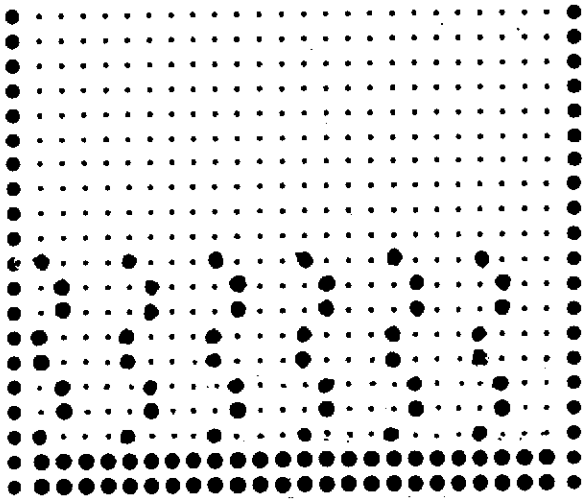



| | |
|---|---|
| A = 58 cm | G = 12 cm |
| B = 24 cm | H = 66.5 cm |
| C = 5 cm | I = 57 cm |
| D = 30.5 cm | J = 10 cm |
| E = 3 cm | K = 32 cm |
| F = 18 cm | L = 33.5 cm |

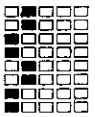
E = 53 cm
F = 6 cm
G = 28 cm




PUNCHCARD CHART



ELECTRONIC CHART



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# MISCHIEF 6

*Designed by* *Jill Follett*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

**MATERIALS**
Forsell Sheep Breeds. (Yarn Guide No.10.)
1 x 500 g cone in Black Welsh (MC).
Forsell Pot Pourri. (Yarn Guide No.11.)
1 x 250 g cone in Red Peppers (C).

**GARMENT WEIGHT**
Finished garment weighs 500g.

*The fibre content of Sheep Breeds is 100 % British Wool, Pot Pourri is 100% Pure New Wool. For further information about these yarns, please write to the following address:– T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel; 0116–278 6281*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
Centre front length to neckband 41 cm, 16¼ in.

**TENSION**
28 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch in MC (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used purl side of knitting as right side of stocking stitch and knit side of knitting as right side of Fair Isle.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between needles 3 and 4 at left of centre 0 and point cams between Ns 21 and 22 at left and Ns 20 and 21 at right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over 3 Ns at left and 2 Ns at right of centre 0.
e) Diagram 1.
f) Diagram 2.

**MAIN PART**
Push 80 Ns at left and 20 Ns at right of centre 0 to WP. 100 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 10 rows. Set carriage to hold.

**WEDGE NO 1**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. * Push 3 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. *. Rep from * to * 21 times more. 2 Ns rem in WP. ** Push 3 inside Ns from HP to UWP, K 1 row. Push 1 inside N from HP to UWP, K 1 row **. Rep from ** to ** 21 times more. Push rem 10 Ns from HP to UW and K 22 rows. RC shows 112.

**WEDGE NO 2**
Work as for Wedge No 1.

**WEDGE NO 3**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 22 times. 2 Ns rem in WP. Push 10 Ns at right from NWP to HP. Cast on by hand. 110 sts. Push 10 Ns at right from HP to UWP. Work as for Wedge No 1 from ** to ** 22 times. Push rem 10 Ns from HP to UWP. K 22 rows. RC shows 112.

**WEDGE NO 4**
Set RC at 000. Push 10 Ns at left to HP, K1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 24 times. Push 3 Ns at left to HP, K 1 row. Push rem N to HP. Take carriage to right. Push 10 Ns at right from NWP to WP. Cast on by hand. 120 sts. Push 10 Ns at right from HP to UWP. Work as for Wedge No 1 from ** to ** 25 times. Push rem 10 Ns from HP to UWP and K 22 rows. RC shows 124.

**WEDGE NO 5**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 27 times. 2 Ns rem in WP. Push 10 Ns at right from NWP to HP. Cast on by hand. 130 sts. Push 10 Ns at right from HP to UWP. Work as for Wedge No 1 from ** to ** 27 times. Push rem 10 Ns from HP to WP. K 22 rows. RC shows 132.

**WEDGE NO 6**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 29 times. Push 3 Ns at left to HP, K 1 row. Push rem N to HP. Take carriage to right. Work as for Wedge No 1 from ** to ** 30 times. Push rem 10 Ns from HP to UWP and K 22 rows. RC shows 144.

**WEDGES NO 7 AND 8**
Work as for Wedge No 6.

**WEDGE NO 9**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 27 times. 12 Ns rem in WP. Cast off 10 sts at right edge very loosely. 120 sts. Work as for Wedge No 1 from ** to ** 27 times. Push rem 10 Ns from HP to UWP and K 22 rows. RC shows 132.

**WEDGE NO 10**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 25 times. Cast off 10 sts at right edge very loosely. 110 sts. Work as for Wedge No 1 from ** to ** 25 times. Push rem 10 Ns from HP to UWP and K 22 rows. RC shows 124.

**WEDGE NO 11**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to * 22 times. 12 Ns rem in WP. Cast off 10 sts at right edge very loosely. 100 sts. Work as for Wedge No 1 from ** to ** 22 times. Push rem 10 Ns from HP to UWP and K 22 rows. RC shows 112.

**WEDGE NO 12**
Work as for Wedge No 1.

**WEDGE NO 13**
Set RC at 000. Push 10 Ns at left to HP, K 1 row. Take yarn round first inside N in HP, K 1 row. Work as for Wedge No 1 from * to *22 times. 2 Ns rem in WP. Work as for Wedge No 1 from ** to ** 22 times. Push rem 10 Ns from HP to UWP and K 10 rows. RC shows 100. Using nylon cord, K 1 row. Using WY, K a few rows and release from machine.

**NECKBAND**
Push 158 Ns at centre of machine to WP. With carriage at right and K side facing, pick up 158 sts evenly around neck edge and place on to Ns. Set ribber to H5 and push corresponding Ns to WP for double rib/full needle rib as shown in Diagram 1. Set RC at 000. Using MT-4/MT-4 and MC, K 1 row. Hang comb and weights. K 1 row. Transfer sts for 2x2 rib (2x1 N arrangement as in Diagram 2). K 1 row. Set ribber to H6 and set carriage to knit back to WP. Push Ns to HP. K 1 row slowly. K 18 rows. Transfer sts for st st. Using MT, K 15 rows. Using MT+4, K 1 row and then cast off with a latch tool.

**FAIR ISLE BORDER**
Place a marker at right edge of Main Part at centre of each wedge that doesn't have extra sts cast-on or cast-off. Push 42 Ns at centre of machine to WP. Push N 1 at right of centre 0 to NWP. Insert card and lock on first row. Using MC, cast on by hand. Using MT, K 2 rows. Release card and continue in Fair Isle with MC in feeder 1/A and C in feeder 2/B. With K side of Main Part facing and using a 2-prong transfer tool, pick up 2 sts along lower edge and place on to 2 end Ns at left. * K 2 rows. Pick up next 2 sts from lower edge and place on to same 2 end Ns at left. Rep from * up to each marker (K 4 rows at marker and 4 rows at each side to make extra flare for curve). On reaching peaks where 10 sts were cast-on or cast-off, continue in Fair Isle to point. Cast off loosely, leaving empty Ns in WP and 1 N in NWP. Lock card on first row. Using MC, cast on by hand. Using MT, K 2 rows. Release card and continue in Fair Isle, picking up sts as before (starting with the st at left of NWP N at cast-off edge of first piece of border). Continue in this way along all sections to end. Cast off.

**PRESSING**
With wrong side facing, pin out and press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

**MAKING UP**
Fold Fair Isle border in half and catch down on inside. Graft centre front seam. Join centre front seam in Front Border and Neckband. Neaten open ends of bands.

**N.B.**
**For punchcard and electronic charts, see page 43**

# CHARCOAL AND CHERRY 7

*Designed by* *Jill Follett*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

**MATERIALS**
Forsell Sheep Breeds. (Yarn Guide No.10.)
2 x 500 g cones in Dark Grey Welsh (MC).
Forsell Pot Pourri. (Yarn Guide No.11.)
1 x 250 g cone in Rose Mix (C).

**GARMENT WEIGHT**
Finished garment in first size weighs 740g.

The fibre content of Sheep Breeds is 100% British Wool, Pot Pourri is 100% Pure New Wool. For further information about these yarns, please write to the following address:– T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116–278 6281

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
Actual size 110 [120, 130] cm, 43½ [47½, 51½] in.
Length to shoulder 70 cm, 27½ in.
Sleeve seam 37 cm, 14½in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
20 stitches on each bed and 76 rows to 10 cm, 4 in measured over English Rib (tension dial setting approximately 4/4).

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used main bed side of knitting as right side of English rib and knit side of knitting as right side of Fair Isle.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) Set machine to tuck from left to right on main bed for English rib.
e) Rehang ribber comb and weights at approx every 300 rows.
f) On Brother electronic machines, place pattern over centre 0.
g) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

**FAIR ISLE PATTERN**
K 4 rows MC/C and 4 rows MC. These 8 rows form pattern.

**BACK AND FRONT ALIKE**
With carriage at right and using MT-2/MT-2 and MC, cast on 112 [122, 132] sts on each bed at centre of machine in full needle rib/double rib. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Using MT/MT, K 2 rows. Set RC at 000. Cont in English rib. K 400 rows. Cancel English rib and cont in full needle rib/double rib. Insert card and lock on first row. K 2 rows. RC shows 402. * Transfer sts to main bed. Lower ribber, but leave comb and weights in position. Set RC at 000. Using MT+2, release card and cont in Fair Isle patt. K 36 rows. Lock card on first row. Cont in st st and MC. Using MT+5, K 2 rows for fold. Set RC at 000. Using MT+2, release card and cont in Fair Isle patt. K 36 rows. Remove card. Cont in st st and MC. K 1 row. Using MT+6, K 1 row. Cast off with a latch tool *.

**SLEEVES**
With carriage at right and using MT-2/MT-2 and MC, cast on 112 sts on each bed at centre of machine in full needle rib/double. K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Using MT/MT, K 2 rows. Set RC at 000. Cont in English rib. K 210 rows. Cancel English rib and cont in full needle rib/double rib. Insert card and lock on first row. K 2 rows. RC shows 212. Work as for Back and Front from * to *.

**LOWER BANDS**
Push 144 [160, 176] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Using MT+2 and MC, K 4 rows. Set RC at 000. Release card and cont in Fair Isle patt. K 28 rows. Lock card on first row. Cont in st st and MC. K 2 rows. Using MT+5, K 2 rows for fold. Set RC at 000. Using MT+2, K 2 rows. Release card and cont in Fair Isle patt. K 28 rows. Remove card. Cont in st st and MC. K 3 rows.

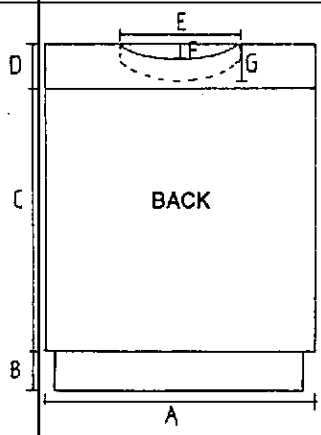
**BACK NECKBAND**
Push 70 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MT+4 and C, K 4 rows. Using MT+2, K 3 rows. Using MT+1, K 2 rows. Using MT+6, K 1 row. Using MT+1, K 2 rows. Using MT+2, K 3 rows. Using MT+4, K 4 rows. Using WY, K a few rows and release from machine *.

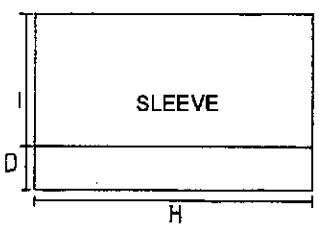
**FRONT NECKBAND**
Push 90 Ns to WP. Work as for Back Neckband from * to *.

**PRESSING**
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

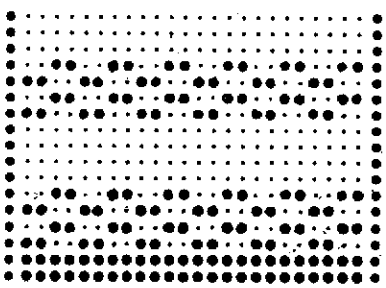
**MAKING UP**
Fold Fair Isle at top of Back and Front and lower edge of Sleeves in half to inside and catch down or use linker. Make a cut and sew neckline using measurements on diagram as a guide. Pin neckbands into position on right side. Unravelling WY as required, backstitch through open loops of last row worked in C. Fold in half and catch down loops on the inside to encase stitching line. Join shoulder and neckband seams. Set in sleeves, matching centre to shoulder seams. Pin lower bands into position. Unravelling WY as required, backstitch through open loops of first row worked in MC. Fold in half and catch down on inside, then join the side sleeve and seams.

A = 56 [61, 66] cm
B = 8 cm (folded)
C = 53 cm
D = 9 cm (folded)
E = 24 cm
F = 3 cm
G = 7.5 cm
H = 56 cm
I = 28 cm




PUNCHCARD CHART



# PICTURE KNITTING

## THE THREE LITTLE KITTENS

**"They washed their mittens and hung them out to dry". Here is another appealing design for children's knitwear, taken from Wendy's book "Cats" which is part of this month's book offer.**

## Wendy Phillips

Based on the popular nursery rhyme, this sweater shows the Three Little Kittens who, having found their mittens, have washed them and hung them out to dry. Being good little kittens, they can now have some pie (though mother might not be too pleased when she sees them standing under the dripping mittens!)

This pattern looks best knitted in bright colours. White kittens in colourful clothing on red, navy or royal blue, are the most obvious choices. For a very small sweater, where rows are limited, leave out the pies. To obtain just three kittens and not a continuous row, you must knit the 24–stitch pattern as a motif across the 72 stitches in the centre of the garment.

**WENDY'S MONEY MAKING IDEA**
At three years of age many children are beginning to count and learn nursery rhymes and so what better gift than a sweater with three kittens on it? You might even add the figure three to the garment, perhaps on the sleeves. If you have a child, or grandchild, attending a local playgroup, be ready with this idea when third birthdays come along! If you consider kittens more suitable for little girls, then three year old boys will undoubtedly love a sweater picturing the Three Little Pigs and the Big Bad Wolf which are the FREE graphs included with this month's special book offer.

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N.B. The above graphs are only available with the books on offer and are not for sale separately.

**CATS** – This book contains the patterns shown here for the Three Little Kittens plus lots more crafty cats and kittens to decorate your knitwear. An essential book for cat lovers! Retail price £2.95. Offered to readers for £1.95 UNTIL 30th JUNE 1996

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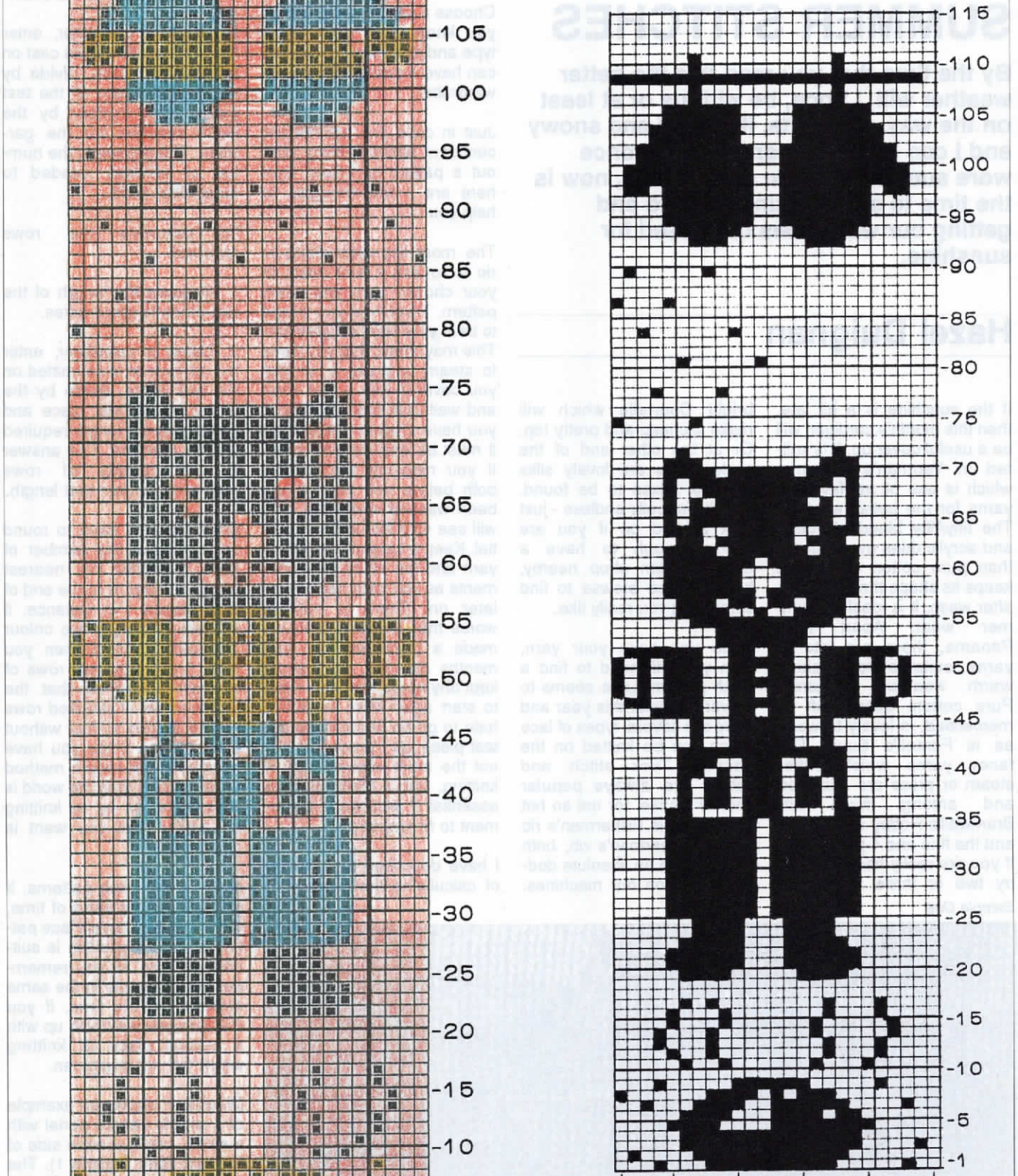
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# DUOMATIC UPDATE

## SUMMER STITCHES

**By the time that you read this the better weather will, I hope, be with us or at least on the way. As I write, it is cold and snowy and I can hardly remember that I once wore summer tops. In spite of this, now is the time to start looking forward and getting our wardrobes organised for sunshine.**

## Hazel Duignan

If the sunshine is a bit late, then this month's cardigan will be a useful cover up. It is knitted in Yeoman's Panama, which is one of my favourite yarns for the better weather. The fifty/fifty blend of cotton and acrylic dries more quickly than pure cotton and, as it keeps its shape through wash after wash, it is ideal for summer wear. Apart from Panama, there are lots of yarns suitable for making warm weather garments. Pure cotton, either soft or mercerised, is lovely to wear, as is Forsell's Suva. The fancy yarns which either steam or press are good too and among these are Bramwell's Hobby and Artistic and the fine and 4-ply crêpes. If you are really hard up, then try two or three strands of bright Courtelle which will make a cheap and pretty top. Or at the other end of the scale, there are lovely silks and silk mixes to be found. The list is really endless - just look around or, if you are lucky enough to have a machine yarn shop nearby, have a good browse to find something you really like.

Once you have your yarn, then you will need to find a stitch pattern. Lace seems to be very popular this year and there are several types of lace which can be knitted on the Passap. Tuck stitch and cables are always popular and, of course, for not so hot days there is Fisherman's rib or half Fisherman's rib, both of which are an absolute doddle to knit on our machines. Choose a simple shape which you know suits your figure type and in no time at all, you can have a complete summer wardrobe.

Just in case you are not too confident about knitting without a pattern to follow, then here are a few thoughts to help you.

The most important thing to do is to knit a test piece in your chosen yarn and stitch pattern. Treat it as you intend to treat your finished garment. This may mean that you have to steam or press it, or that you cover it with a wet cloth and wait until both are dry. If you have chosen cotton then it must be washed and dried. If you measure the sample both before and after it has been washed and dried, you will see why this is so essential. Keep a careful note of the yarn and the stitch measurements as you may need them later on. There is nothing worse than knowing that you made a piece like that two months ago but, not having kept any notes, you now have to start again from scratch. I hate to go on about knitting a test piece, as I know that it is not the most popular part of knitting, but it really is quite essential if you want a garment to fit properly.

I have described the method of calculating the number of stitches and rows required before, but if you have forgotten here is a brief recap:-

To calculate the stitches required:

1. Measure the test piece in centimetres across the width.

2. Using a calculator, enter the number of stitches cast on for the test piece, divide by the measurement of the test piece, then multiply by the width required for the garment. The answer is the number of stitches needed to obtain that width.

To calculate the rows required:

1. Measure the length of the test piece in centimetres.

2. Using a calculator, enter the number of rows knitted on the test piece, divide by the length of the test piece and multiply by the length required for the garment. The answer is the number of rows required to obtain that length.

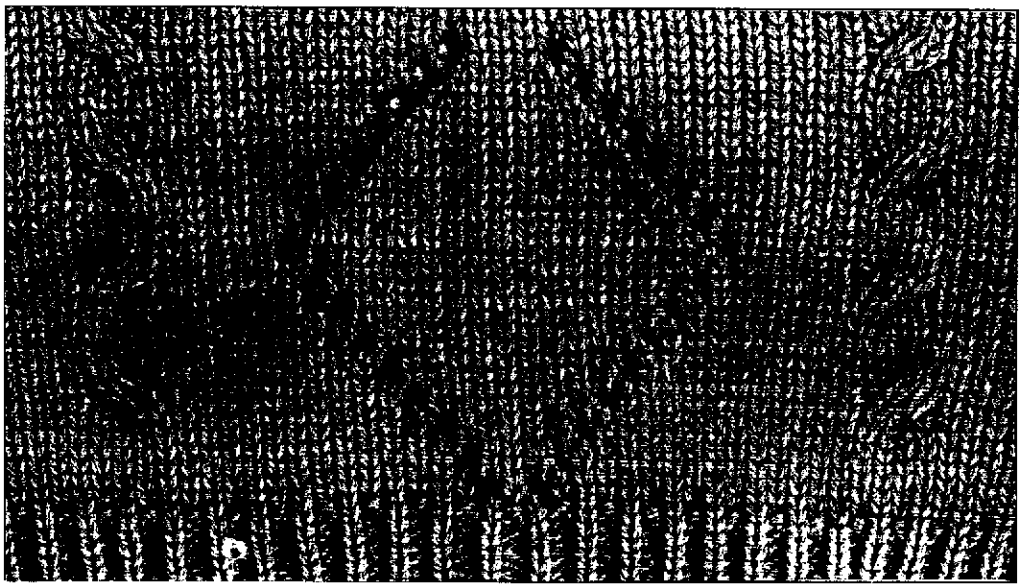
Often you will have to round up, or down, the number of rows to either the nearest whole number or to the end of a sequence. For instance, if you are knitting a two colour Jacquard garment then you must finish after two rows of contrast colour so that the final number of required rows can be divided by four without a remainder. Once you have mastered this simple method of calculating then the world is your oyster as far as knitting the shape that you want is concerned.

Now for the stitch patterns. If you are not too short of time, a simple hand-tooled lace pattern or stocking stitch is suitable as long as you remember not to transfer in the same direction all the time. If you do, then you will finish up with a biased piece of knitting which will not straighten.

Diagram 1 shows an example of a simple pattern panel with a small cable at each side of the lace (see Sample 1). The back and the sleeves (if any) can be worked in stocking stitch which will mean that the whole garment will not be too time-consuming.

Any of the release stitch patterns, including summer Fair Isle, can be used with good

*Sample One*

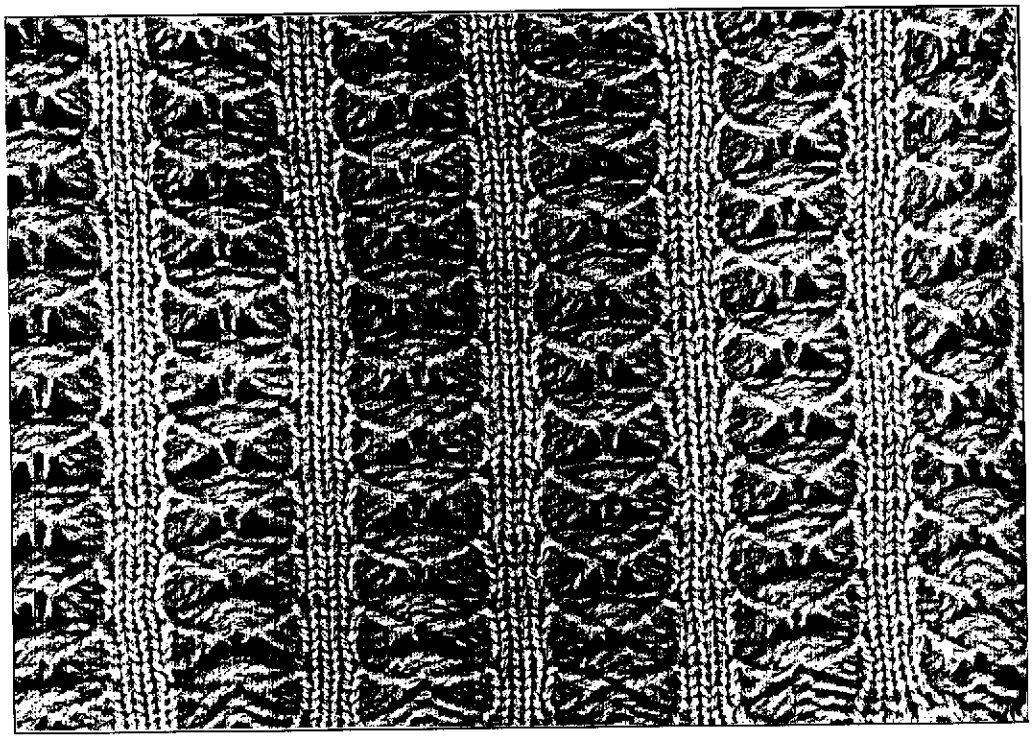


results. An easy release stitch lace can be knitted on the E6000 using Pattern 1008, Tech 256. On the Duomatic, use Card 19 from the basic pack. Set the lock on N/HX and Deco setting on 4, knit two rows with both locks, knit two rows with the front lock only. Summer Fair Isle patterns are shown on pages 41, 42, and 43 of the E6000 pattern book, Tech 185 is used and explained as usual in the instruction book. If you have a Duomatic 80, then transfer all stitches to the back bed before beginning to pattern, leaving all front bed needles in working position and putting the lock to N/HX← and Deco on setting 4. Use a smallish stitch size and when the work is finished cast off along the back bed only. Pull the knitting firmly lengthwise after removing it from the machine. Whichever machine you are using, remember when knitting release patterns to decrease the back bed stitches only, drop the corresponding front bed stitches (if any) and put the pushers under these front bed stitches into the blocking rail. It is possible to knit summer Fair Isle using only one colour if you wish.

Another method of creating a lace pattern is to use the U80 (U100E) transfer lock. The patterns for some of these stitch patterns are shown on pages 122 to 128 of the E6000 pattern book using the Tech 280. If you knit on the Duomatic 80 then, using Card 19 again, try the lock setting N/BX, Deco setting on 4 and transfer to back bed after every four rows, or N/BX, Deco setting on 2 and transfer to the back bed after every two rows. As above you will need to transfer all stitches to the back bed before beginning to pattern. When knitting this type of lace it is usual to have the front bed stitch size set lower than the back bed size.

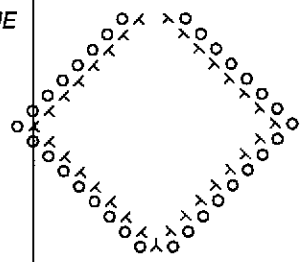
Any of the tuck stitch patterns which are knitted with empty needles between the stitches will give you a lacy look. For the E6000, try Pattern 1057, Tech 530, as shown on page 6 of the pattern book (do not forget to consult page 135 for the needle setting). Sample 2 shows the knit side of this fabric but the purl side can also be used as the right side. For the Duomatic 80, arrange the needles as Diagram 2 and then knit with lock set to N/N for two rows, N/AX for four rows and repeat throughout.

These ideas for stitch patterns are just a few of the many which are possible on your Passap or Pfaff machine. I hope that I have inspired you to experiment with some of your own patterns so that you can knit truly individual garments while keeping up with fashion.



*Sample Two*

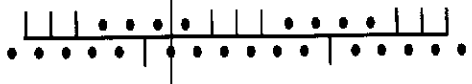
*DIAGRAM ONE*



yy XX ↑ centre of work XXyy

↗ = stitch transferred from right to left
↖ = stitch transferred from left to right
o = empty needle in working position
Knit two rows between transfers and cross sts X with y on every 8th row
Repeat to top of garment

*DIAGRAM TWO*



Handle down
Use black strippers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# SUMMER CLASSIC 8

*Designed by* *Hazel Duignan*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for Passap/Pfaff E6000 machines.
Alternative card given for Duomatic 80 with Deco.

**MATERIALS**
Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in Cream (MY).
8 buttons.

**GARMENT WEIGHT**
Finished garment in first size weighs 430 g.

*The fibre content of this yarn is 50% cotton, 50% acrylic. For further information about this yarn, please write to the following address:– Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116–240 4464.*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
To fit bust 87–92 [97–102, 107–112] cm, 34–36 [38–40, 42–44] in.
Actual size 109 [119, 129] cm, 43 [47, 51] in.
Length to shoulder 69 cm, 27½in.
Sleeve seam 47 cm, 18½ in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
100 stitches to 42 cm, 16½ in and 100 rows to 19 cm, 7½ in measured over tuck stitch pattern. Set lock on GX/AX← and Deco on setting 2 (E6000 – knit tech 130). (Stitch size setting approximately 6.)

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) Before knitting, prepare any punchcard or reader sheets needed from the charts provided.
b) Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher out of the blocking rail for every stitch increased.
c) For this pattern, RC refers to the row counter on the lock, not on the console.

**E6000 PROGRAM**
PROG – ENT
ERASE – ENT
CAST–ON – 1 – ENT
ALL ST PATT – NO
ST PATT A – DOT – ENT
ALTER – NO
KNIT TECH – 130 – ENT
Continue as usual to end of program.

**BACK**
Handle up. Orange strippers. Set up 132 [144, 156] Ns on each bed at centre of machine in WP. * Arrange Ns for 1x1 rib. (E6000 – cast–on 1.) Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 4½/4½, K 13 rows. Transfer all sts to the front bed and push empty Ns to NWP. Arrange pushers under every needle. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock (E6000 – st patt A). Change to black strippers. Handle down. Set RC at 000. Set lock on GX/AX← and Deco on setting 2 (E6000 – GX/KX) and ss to 6. K 220 rows *. Place marker at each end.

**SHAPE ARMHOLES**
Set RC at 000. Dec 1 st at each end on every alt row until 104 [116, 128] sts rem, then on every foll 3rd row until 100 [112, 124] sts rem. K 94 rows. RC shows 128. Place marker at each side of centre 38 sts. Cast off loosely.

**FRONTS**
Handle up. Orange strippers. Set up 66 [72, 78] Ns on each bed in WP. Work as for Back from * to *. Place marker at right edge.

**SHAPE FRONT EDGE AND ARMHOLE**
Set RC at 000. Dec 1 st at left edge on 1st, 4th, 7th and every foll 7th row and **at the same time** dec 1 st at armhole edge on every alt row until 46 [52, 58] sts rem, then on every foll 3rd row until 44 [50, 56] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 31 [37, 43] sts rem. K 9 rows. RC shows 128. Cast off loosely. Knit second front reversing all shaping.

**SLEEVES**
Handle down. Orange strippers. Set up 70 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib (E6000 – cast–on 1). Set lock on N/N and ss to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3½/3½, K 35 rows. Transfer all sts to the front bed and push empty Ns to NWP. Arrange pushers under every needle. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock (E6000 – st patt A). Change to black strippers. Handle down. Set RC at 000. Set lock on GX/AX← and Deco on setting 2 (E6000 – GX/KX) and ss to 6. Shape sides by inc 1 st at each end on 1st, 5th and 10th rows, then on every foll 10th row until there are 114 sts. K 12 rows. RC shows 212. Place marker at each end.

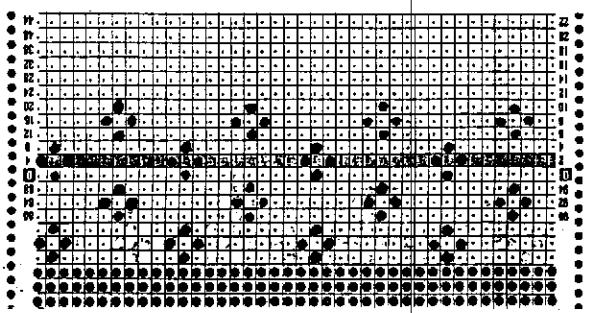
**SHAPE TOP**
Set RC at 000. Dec 1st at each end on every alt row until 86 sts rem, then on every foll 3rd row until 86 sts rem. RC shows 34. Cast off.

**FRONT BORDER**
(No electronics needed.) Handle up. Orange strippers. Set up Ns and arrange as in Diagram 1. Set lock on N/N and ss to 2/2. Using MY, K 1 row. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Transfer sts as in Diagram 2. Set RC at 000. Set lock on N/N and ss to 3/3. K 6 rows. * Make a buttonhole by transferring stitch A on to Needle B and stitch C on to needle D. Leave empty Ns in WP and K 24 rows. Rep from * 6 times more. Make a buttonhole over same Ns as before. K until border, when slightly stretched fits up right front edge, across back neck and down left front edge, plus a few extra rows. Using WY, K a few rows and release from machine. (We knitted 690 rows, then unravelled a few rows and the WY when the border was stitched in place.)

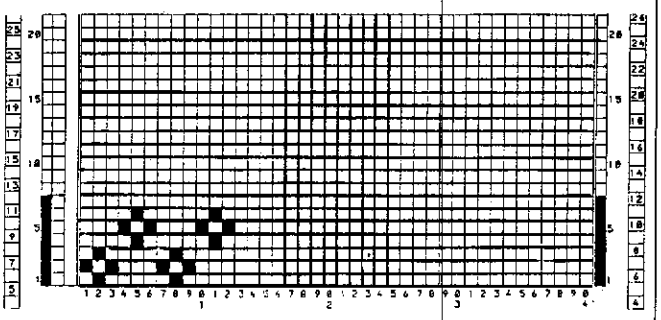
**PRESSING**
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

**MAKING UP**
Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew front border into position with buttonholes on right front. Unravel WY and excess rows and bind off stitches with a tapestry needle. Sew on the buttons.

CARD – DUOMATIC 80



READER CARD – E 6000





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# Club Speakers

**MAGGIE ANDREWS**
**79 Hookfield , Harlow CM18 6QQ.**
**Tel: 01279-422994.**
Maggie offers lively, interesting and informative talks and demonstrations on a variety of subjects, all illustrated with plenty of samples, including Circular Yokes, Add a Collar, Machine Knit Arans and Easy Intarsia (no intarsia carriage needed). 40 miles radius. More for workshops. SAE for details

**JOHN BLAKEMAN**
**25 Englesea Avenue, Weston Coyney, Stoke-on-Trent ST3 5HL.**
**Tel: 01782-313077.**
Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

**FORGE CRAFT CREATIONS**
**Sylvia Wynn, The Old Smithy, Pirton, Worcester WR8 9EJ.**
**Tel: 01905-820482.**
Swiss darning. Talk, demonstration and hands-on workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish. Sample garments of her knitwear designs on which to create Swiss darned embroidery are also displayed. Any reasonable distance.

**IN-EX LTD**
**PO Box 1459, Windsor SL4 2TP.**
**Tel: 01753-857009. (9am-5pm only)**
Skirt steaming demonstration and talk on how to use the various In-Ex kits (shadow pleated, 'A'-line and fully pleated) together with sample garments from our range of patterns and books. Kits etc for sale. Approximately 70 miles for evening clubs, daytime clubs further. £55 including travel.

**JACPACS**
**Yvonne Knapman, 19 South Road, Portishead, Bristol BS20 9DU.**
**Tel: 01275-842677.**
Double jacquard knitting, an informative talk and demonstration on all aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

**BERYL JARVIS**
**90 Asfordby Road, Melton Mowbray LE13 0HR.**
**Tel: 01664-68449.**
As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

**KADANSE**
**Kathryn Smeaton, 55 Woodlands Road, Charfield, Wotton-under-Edge GL12 8LT.**
**Tel: 01454- 261361.**
Kathryn will be pleased to visit your club and give an informal talk on how she designs her patterns and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see and her patterns for you to purchase. Within 100 miles of Bristol area, but any distance considered at certain times of the year. (Charfield is 5 mins off Junction 14 of M5, just North of Bristol.)

**PEGGY LA RIVIERE**
**67 Bartholomew Road, London NW5 2AH.**
**Tel: 0171-267 2712.**
The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

**RIVERSIDE**
**Riverside Spinning Co Ltd, Dockfield Terrace, Shipley BD17 7AW.**
**Tel: 01274-596875.**
We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas considered.

**JENNY ROSE**
**12 Bercta Road, London SE9 3TZ.**
**Tel: 0181-859 2745.**
Talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair and lace variations. Any distance considered.

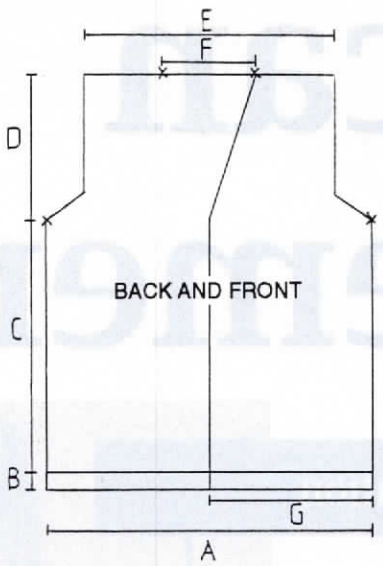
**JANET SPINK**
**Springfield Cottage, Alderton Road, Hollesley IP12 3RH.**
**Tel: 01394-411873.**
Nationally known author, tutor and demonstrator of machine knitting and Hague linking. Specialising in "Nice and Easy Neckbands". Any distance considered.

**PAM TURBETT**
**17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU.**
**Tel: 01730-893654.**
'Cut and Sew', but not just necklines! 60-90 minute talk. Large collection of clothes, combining machine-knitting with dressmaking/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc for sale. Workshops if required. Any distance by arrangement.

**ANNE WARWICK**
**3 Frobisher Close, Hinckley, Leicestershire LE10 1UP.**
**Tel: 01455-636409 (after 6pm).**
Knitting with oiled yarns, Cashmere, Lambswool, Angora, Shetlands etc. Successful knitting in luxury oiled yarns. Talk, demonstration and workshops, covering yarn counts, tensions, finishing techniques, scouring and garment care. Patterns, Information Sheets and Buttons for sale. Any distance by prior arrangement.

**JACKY WEBB**
**The Mohair Centre, Brickfield Farm, Laughton Road, Chiddingly, Lewes, East Sussex BN8 6JG.**
**Tel: 01825-872457.**
Mohair from GOAT to GARMENT. Find out there is far more to your mohair yarns than you think. How they are spun, dyed and much more. "Hands on Mohair" - have a go at spinning yourself. Lots of samples and sometimes even an Angora Goat!

A = 55 [60, 65] cm
B = 3 cm
C = 42 cm
D = 24 cm
E = 42 [47, 52] cm
F = 16 cm
G = 27.5 [30, 32.5] cm
H = 29 cm
I = 7 cm
J = 40 cm
K = 6.5 cm
L = 47.5 cm
M = 34 cm



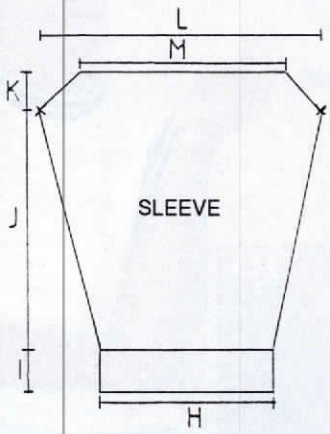




DIAGRAM 1

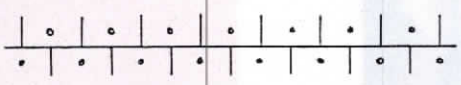
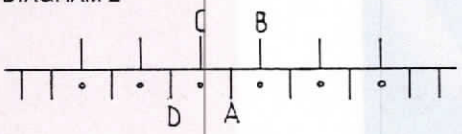
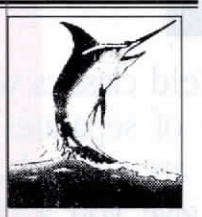



DIAGRAM 2





PFAFF/PASSAP SPECIALISTS



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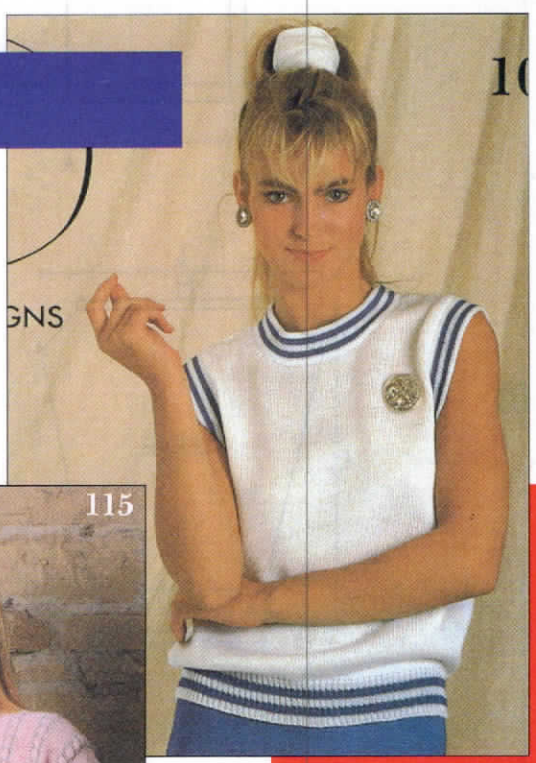
# American Supplement

News, views and information

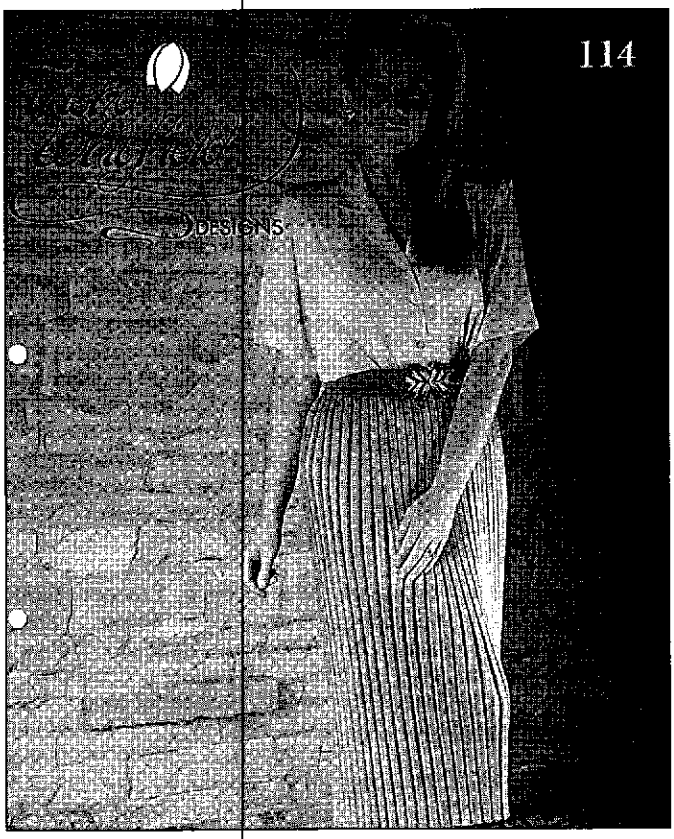
## CO-ORDINATES!

GREAT PATTERN OFFERS FOR A SMARTER SUMMER



These Trisha Whitfield classics will help you to build up a wardrobe of separates for summer, from patterns which are offered at very special prices. Four leaflets give you a choice of interchangeable tops and skirts to co-ordinate the look you love in your size.

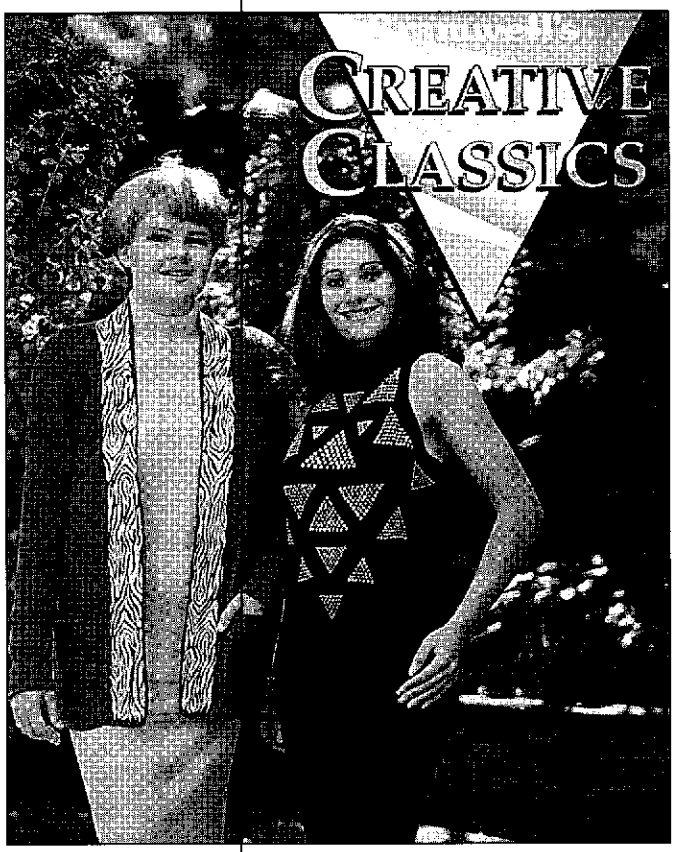
on machine knitting in America




Stay strictly simple - straight-cut and elegant in smooth stocking stitch sharply edged with stripes, or go for the softer look of shadow pleats and bubbly tuck stitch, knitted sideways in gentle colour contrasts.

All the garments are knitted on a standard gauge machine in Bramwell's Artistic yarn which is 100% acrylic and can be steamed and pressed for a smooth finish and sharp pleats. The patterns are for bust sizes 32 - 42 inches and the skirt lengths are adjustable.

Whichever side of the Atlantic is your home, you can order these leaflets at a special *MKM* price. The price for a single leaflet is £0.90 in the UK or $2.00 in the USA, or you may order all four for either £2.75 or $6.00.




## CREATIVE CLASSICS

Maybe you would prefer patterns that are classically shaped but give you the scope to be more creative? Ideal for you is Bramwell's book **"Creative Classics"**. In it you'll find the pattern shapes you'll want to use time and again.

There are slim, fitted dresses, a short wrap-over skirt, a cropped bolero, long-line tunic and fitted pants - all the fashion trends and more. In addition, there are ideas for decorating the garments with the **Jones Tones** range of glitter, paints, beads and transfers.

The necessary materials are listed next to a photograph of each design but, of course, you may prefer to "do your own thing" and create your own original decoration.

Creative Classics is a book you'll use time and again. The 14 patterns are in sizes equivalent to bust 32 to 46 inches and the instructions are for several of the well-known Bramwell yarns. Then there is the bonus of all those wonderfully decorative ideas, converting a simple top or dress into a work of art.

Don't miss this opportunity to order your copy while Creative Classics, normally priced at £3.95, is offered to *MKM* readers at the special price of £2.95 post free or $6.00.

If you are interested and would like to order these Trisha Whitfield pattern leaflets (Nos: 103 white/blue top and skirt; 107, white/green jacket; 114, pink/grey pleated skirt; 115, pink/grey top) or the book, Creative Classics, please write to:

**F.W.Bramwell and Co.Ltd.**
**Unit 5, Metcalf Drive**
**Altham Lane, Altham**
**Accrington BB5 5TU**
**Tel: 01282-779811.**

**Bramwell Yarns Inc.,**
**P.O.Box 8244**
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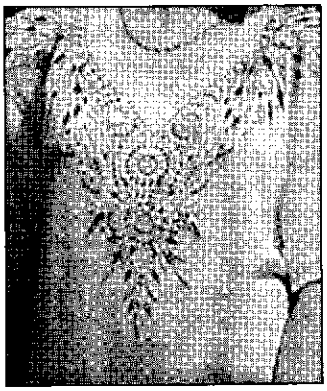
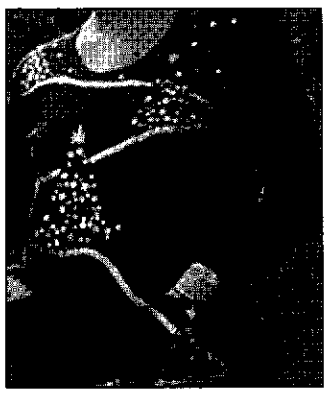




## MESSAGE FROM MANON SALOIS

Have you ever felt that you have bitten off more than you can chew, that you are backed into a corner, or that the "in tray" will never get emptied? Well, 1996 has started out that way for me. Requests for my book and video keep coming to my studio, for which I am thankful. That keeps us busy packaging orders for shipment. I advertised four one-week courses for knitters who wish to come to Ottawa for training and had to add an additional class when one was over subscribed almost instantly. Orders for some of my products outstrip available supply.

Keeping up with all this activity while honouring the commitments made earlier, for travel, becomes quite a juggling act. Without the help of loyal friends it would be impossible. In spite of this hectic pace, I still make time to experiment with my knitting machine. With a little perseverance, it is amazing how versatile knitting machines can be!

If you are a newcomer to the Cut and Sew techniques of machine knitting, just remember that good procedures are meant to hide the sewn seams no matter where they are on your knitted garment. The methods I use have been successful for me and many others, but I am always interested to hear of new techniques to accomplish the same thing, that is to conceal the cut and sew edges.

I have recently joined the internet. I am hoping it will be a time-saver and will improve my access to the global community of machine knitters. If you would like to visit my home page, I can be found at: **http://www.salois.com**

My e-mail address is: **manon@salois.com**

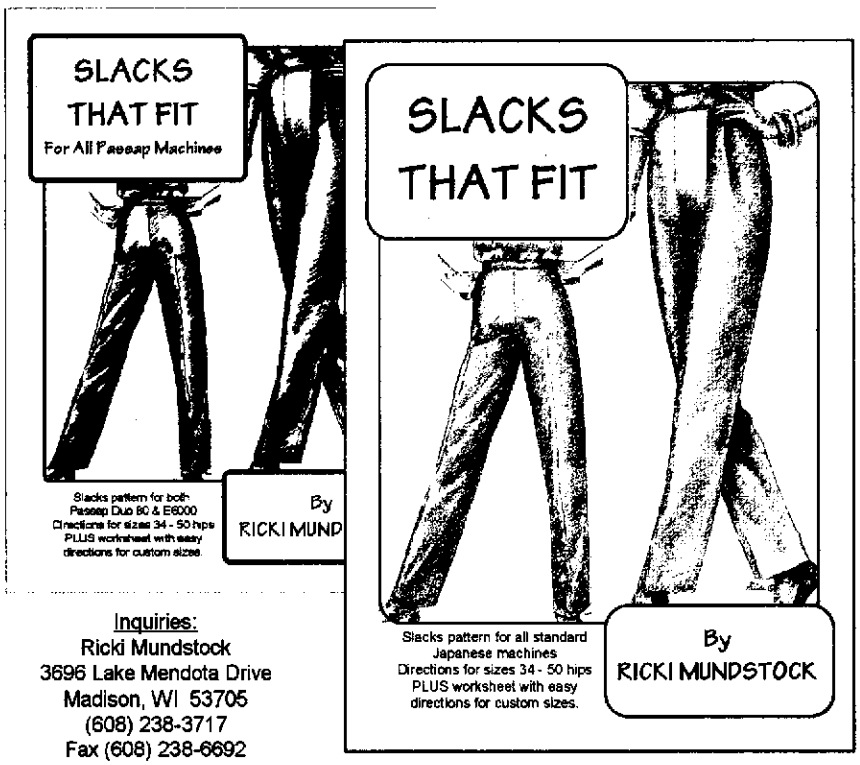
I look forward to receiving your comments and questions by e-mail which I will try to answer promptly.

Bonne chance!
**Manon Salois**

## NEW BOOK - NEW SUPPLIER

**Impresario** is very pleased to announce a very new and unique pattern book and disk set, as well as a new supplier in the UK. **Angela Gordon** is our newest supplier in the UK and will be handling the Impresario pattern books, disks and other design products. This will be a great new addition to the Impresario support group in the UK. Please see our advertisement in this issue for a complete list of dealers and ordering information.

Impresario's newest book, **"Textures Book One, Elastic Fairisle"**, is a collection of patterns designed to create wonderful and unique textures, using a two-colour single bed knitting technique with elastic as the contrast colour. The book features seven great garment shapes and a scanned knit swatch of every pattern presented in the collection, to show the unique texture that can be achieved with this technique. See our Impresario advertisement for ordering information.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# "Slacks That Fit"

## By Ricki Mundstock

Knit slacks that fit the very first time! "Slacks That Fit" features both simple tapered slacks or classic pleated slacks with or without pockets. The pattern is written in a wide range of hip sizes from 34-50 PLUS complete easy-to-follow directions for making custom fit slacks.

Please specify:
**"Slacks That Fit" for Japanese machines** - $10.00
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Magic Cable Patterns Are Available From:
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Val Payne, Dunedin, New Zealand 03-488-3511
Carver Textiles, Calgary, Alberta, Canada 403-264-9276
Reynolds Bros., Sydney, Australia 02-587-5020

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Palma Lapham, Truro, Cornwall, UK 01872-560591

## BOOKS BY EILEEN MONTGOMERY

**Baby's Choice** has 18 co-ordinated garments and accessories for newborns to 12 months. Patterns are given for a lace dress, a Fair Isle pullover with pants and two adorable dolls, knitted to match. Also included are blankets, buntings, bonnets, bootees, socks, mittens and two sweaters using unusual contruction methods.

**Sweaters for Preschoolers** has ten designs for pullovers and cardigans all in five sizes to fit 12 months to 6 years. Patterns include a lace-edged tunic, tucked duffle coat, an an unusual colour-blocked raglan cardigan and a pullover trimmed with knit appliques.

Styles include drop shoulders, saddle shoulders, raglan sleeves, crew and V necks in a variety of stitches.

**Santa's Stocking Workshop** is a collection of Christmas stockings. Five different construction methods for both single and double beds are given for flat and shaped stockings. Eleven patterns in a variety of sizes are included with lots of ideas for creating your own special stockings.

These three books have been written for 4-ply yarns on standard gauge punchcard or electronic machines. Each one has a colour cover and spiral binding with black and white pictures, detailed instructions and diagrams. Each book retails for £7.25 which includes shipping and handling. You can order them from Eileen Montgomery at:-

**482 Townsend Ave.**
**Burlington**
**Ontario**
**Canada L7T 2B3**

## Santa's Stocking Workshop
*Christmas stockings in 5 construction methods*

## Sweaters for Preschoolers
*10 sweaters and jackets each in 5 sizes for 1 to 6 years*

## Baby's Choice
*18 garments and accessories for babies*

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Eileen Montgomery
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Burlington, Ontario
(905) 681-0509 Canada L7T 2B3

## COTTON CLOUDS

We've been most impressed by the superb catalogue and colour chart available for mail order shopping from **Cotton Clouds**, based in Arizona.

Quite the most comprehensive we've seen, the catalogue tells you everything you could possibly need to know about around 25 qualities of cotton yarn including how much you will need, knitting tension and how to substitute one for another. The yarn colour chart helps you select the general shade that you want and you can then cross-reference to the actual colour available in the yarn quality you intend to use.

The illustrated catalogue also includes patterns, books, videos, kits, spinning and weaving equipment - everything required to make the best use of these lovely cotton yarns, whatever your craft. For a copy of the catalogue, readers in the U.S.A. should send $6.50 postage paid to:

**Cotton Clouds**
**5176 South 14th Avenue**
**Safford**
**Arizona 85546-9252**
**Tel: 1-800-322-7888**
**Fax: 1-520-428-6630**

Readers in the U.K. can order using VISA or MasterCard but delivery of overseas orders sent by surface mail will take four weeks or more.

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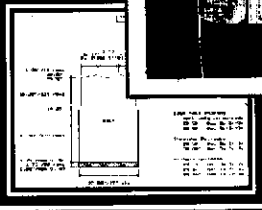

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## IDEAS FROM THE U.S.A.

The Serger (or in Britain, overlocker) is a machine which seems to be more widely used in America than in Britain. Because of this popularity, there is a wide choice of books and videos providing ideas and information on using the machine.

All of the following books and videos are available in the UK direct from:-

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*These and many other books on sewing are published by Palmer Pletsch in the U.S.A. and are available through F.W. Bramwell & Co. Ltd., as are the following videos and other products.*

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If you are interested and would like further information, please contact the spinners at:-

**Delaine Worsted Mills Inc.**
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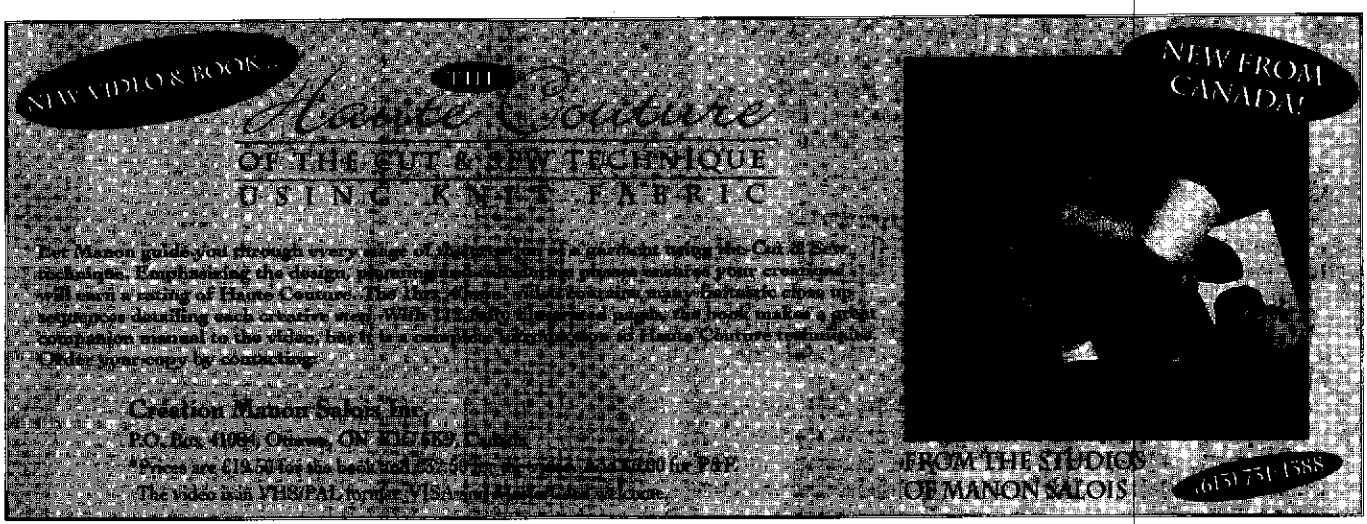

# VIEWPOINT

**Yeoman Yarns is renowned for quality yarns, beautiful colours and good service and MKM patterns have featured them many, many times. Recently, the Managing Director, Mr Brook, wrote the following open letter, in response to letters and calls he had received from customers, anxious to know why Yeoman were not showing at the knitting exhibitions.**

Agreeing that they exhibited only at the NEC, in order to meet their public, he suggested some thoughts to ponder:

1) Unlike tapestry, cross stitch and so on, the effective display of machine knitting yarns requires a large amount of space. This costs a fortune (for example; a suitable NEC stand can cost at least £5-6,000 with stand costs, lighting, hotel bills, transport, staffing costs and so on,). Imagine how much yarn has to be sold and at what profit margin(!) to break even, never mind make a profit? The only people making a profit out of such a stand are the organisers, be sure of that.

2) Each time a yarn show takes place, it reduces the amount of business for the independent retailer. These shows offer a "bargain on the day", but where are most of the exhibitors for the other 11 months of the year when you, the knitter, needs yarn, service and advice? The shows are deteriorating into giant carboot sales and, just as carboot sales are having a damaging impact on many retailers, so indeed are these yarn shows.

3) If we then add into this dimension, the number of exhibitors totally unrelated to knitting - furry animals, patented kitchen equipment, bargain basement offers of every type (including the "Rubbish" out of UK knitting factories, it must be admitted), what hope is there that the local wool stockist (and mail order stockist) can cover his overheads and make a living against this competition?
The days have gone when a wool shop survived on just selling wool or yarn. They have, quite rightly, become craft centres, offering the knitter, sewer, tapestry maker - in fact, every type of craft person, every type of product and service for his or her interest.

In our opinion, at Yeoman Yarns, the exhibitions are responsible for much of the current demise in the hobby of knitting (although there is strong evidence of an upturn since the second half of last year). Without year-round service, this interesting and rewarding hobby does not get the support it needs. But a serious word of warning; these same "carboot shows" will surely undermine all the other specialist crafts, selling to you, the public, without overheads and taking business from the genuine retail craft centres.

Whatever the craft you enjoy, remember that each time you go to a show, you are hastening the day when your local retailer can no longer survive. If we want our craft industry to survive and to give you - our customer - the service and support you get in almost every other part of life (food retailing, cars, health service and so on) then support your local craft stockist.

Yours sincerely,
**A.T. Brook**
**Managing Director**

**Yeoman Yarns Ltd.**
**36 Churchill Way**
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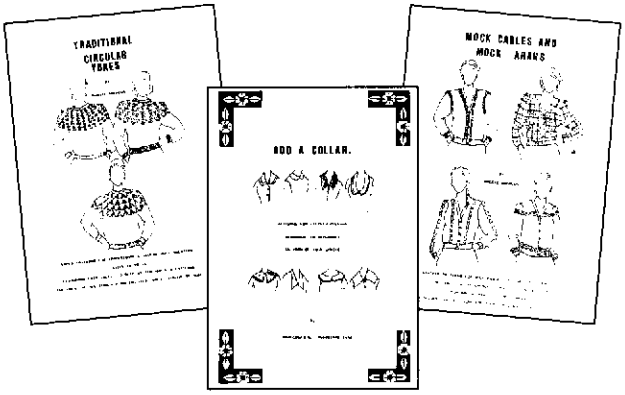


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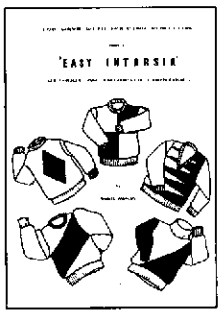


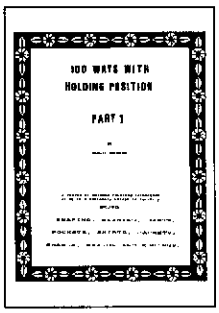


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**Tel: 01274-728456. (Shipley: 01724 583111.)**
Is your club coming to Bradford? Visit the Mohair Shops in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm.

**THE CORNWALL KNITTING CENTRE**
**25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD.**
**Tel: 01752-840810.**
The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Friday, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome by appointment and we hold day workshops in the summer.

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**D & S CONE YARN SUPPLY**
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D & S Cone Yarns stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are welcome, please telephone for details.

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The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns and plenty of friendly help and technical advice.

**KNITMATES**
**Unit 21, Rowfant Business Centre, Rowfant, Crawley, RH10 4NQ.**
**Tel: 01342-718575. Fax: 01342-718576.**
Knitmates, in the Sussex countryside on the outskirts of Crawley, can offer you a visit, 'tailor-made' to your group. You can browse and rummage, have talks or demonstrations, or a 'hands-on' workshop with a visiting tutor. We can also provide lunch for a small charge.

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**Tel: 01270-628414. Fax: 01270-610038.**
Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the pleasures of machine knitting. Please contact us for details about arranging a visit.

# Clubs Welcome

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**Brickfield Farm, Laughton Rd, Chiddingly, Lewes, BN8 6JG.**
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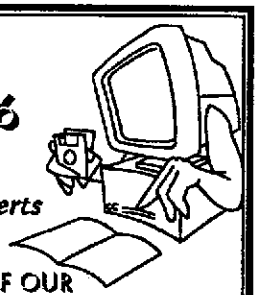

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# CREATIVE INTARSIA

## ANIMAL MAGIC

**This is the name of a new pack of super charts for intarsia knitters. In full colour, they are really easy to follow and the amusing animal designs are guaranteed to brighten any jumper for a child.**

**Animal Magic** is one of the latest ideas of Christiana Holloway. Knitters will be familiar with her company, Christiana Wools but this has now been re-named, **Christiana Products**. Sadly, ill health has forced Christiana to give up her range of fine yarns, the favourites of many a Passap knitter in particular, but with the aid of her computer and her enthusiasm for machine knitting unabated, she still has a whole range of products for knitters plus Chlorella, the herbal product which has put her on the road to recovery from the M.E. which she contracted some time ago.

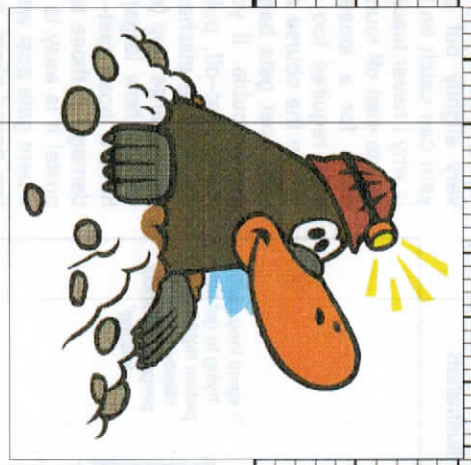
Animal Magic is a pack of graphs for intarsia knitting, each on a separate A4 sheet and already coloured, so that the yarn colours you need to use across each row can be seen at a glance. The designs are fun drawings of animals which are going to appeal to small children everywhere and included in the pack, is a diagram pattern for a crew neck jumper in size 22 inch chest, on which any of the intarsia designs can be worked. There are 15 lovely animals in the pack, such as the delightfully rotund Harry Hamster, who has a despairing expression and beads of perspiration at his brow, as he keeps fit with his skipping rope.

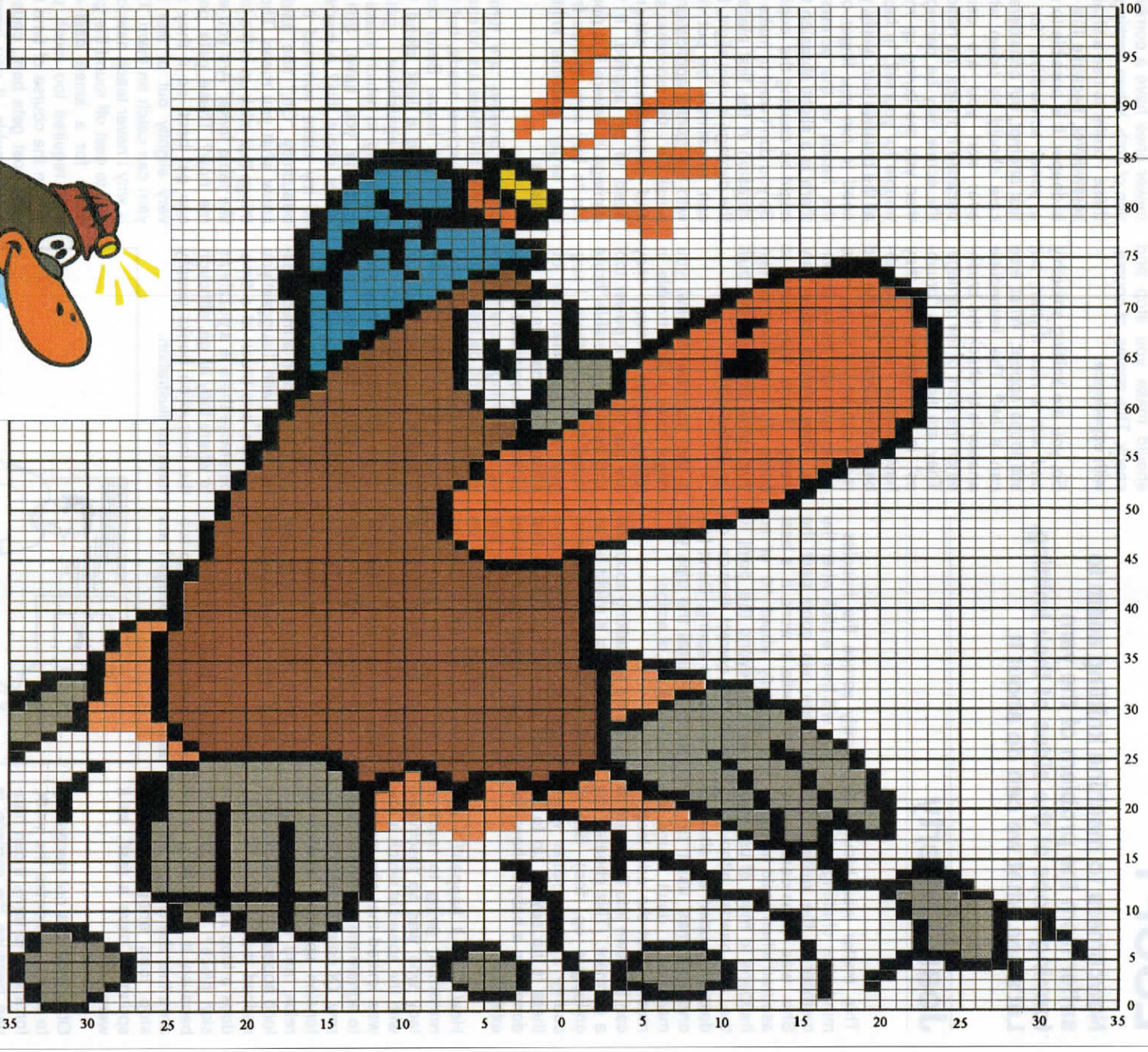
The Animal Magic pack costs £14.99 including p&p from Christiana Products, Whitton View, Leintwardine, Nr. Craven Arms, Shropshire SY7 0LS. Access and Visa are welcome, telephone 01547 540340. Also new from Christiana, is a pack of ten zany animal characters drawn as charts for Brother electronic machines. She intends this to be the first of many and the pack of clear, easy to copy charts, "Brother Electronic Designs", costs £4.99.

Her animal cartoons also appear as cross stitch charts. "Toon Time" is a pack of ten, showing the colours and amounts of embroidery thread required to make items such as pictures or cushions. The price is £8.00. The Christiana Products range includes patterns for Passap and Pfaff machines, intarsia designs and personalised notepaper. Contact them at the address above for full details.

**EXCLUSIVE TO MKM!**
**MR MOLE THE MINER**

This happy little character has been designed by Christiana exclusively for *Machine Knitting Monthly*. He is an example of the type of design you will find in the Animal Magic chart pack. As you see, he is drawn on a stitch-related grid and you can knit the design on the pattern of your choice. However, for small garments, do check that your pattern has sufficient stitches and rows to take the design - he may be too large for a small jumper knitted on a chunky! The design is 70 stitches wide and 100 rows long.

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# LATCH ON

# LOOPY

**Newcomers to machine knitting seem to suffer from the problem of the yarn forming loops at the sides of their knitting. Let's see what we can do about it.**

## Joan Lafferty

This matter was brought to mind after chatting to a new member of the knitting club. She was considerably re-assured when I told her that it happens to most of us, even the old hands, although it doesn't happen so often as one becomes used to the machine. I don't worry too much about the odd loop, it can be sewn into the seam of a garment. (This cheered my colleague up, too). But of course it does matter when there is no sewing up to be done – on a baby's shawl, for example.

How does it happen? I well remember going to teach a lady who was so fascinated with the speed at which a row was knitted that she stopped to admire the work after every row. Of course, this gave the tension spring a chance to relax, and every so often a loop appeared. Have you ever noticed that seldom, if ever, does a loop appear on a tension piece? This is probably because it is such a small area that the knitter does not stop long enough for the spring to "have a rest", as it were.

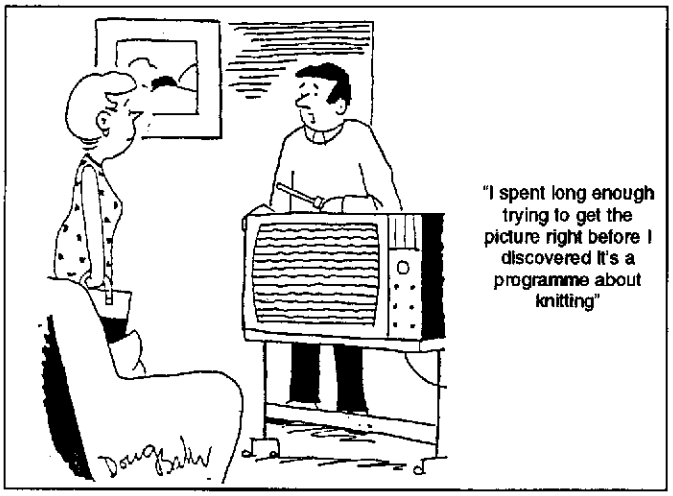
Of course it is not necessary to stop and admire the work, for a loop to form. It can happen because the carriage is taken too far from the end of the work. If you are in doubt as to how far to go, try this little experiment. With no work on the machine, push out, say, 50 needles to the right and left of the centre '0'. Now turn off the trip for the row counter (and the charting device if you have one in action). Take the carriage slowly across the needles - you will hear a click when the carriage has gone past the last needle in work. It is best to go only about 10 or so stitches beyond this point to keep the correct tension on the take-up spring. Don't forget to re-install the trips you have put out of action!

Since we are talking about the take-up spring, it might be as well to check the tension wheel on this. I visited one lady who did not realise that the yarn needs to be sited behind the little prong on this wheel. When threading up there should be a definite "click" when the yarn goes between the metal plates at the top of the yarn mast. There are degrees of tension on this wheel - either numbered, or with plus and minus signs. I usually keep the tension in the middle unless I am knitting with a very unusual yarn.

Another fault common to beginners is to try to go too fast. I sound as though I am contradicting myself, since I just said that loops form when going too slow. Like everything else, it is a matter of trial and error; you need a nice steady rhythm. Your hands, too, can be a help in telling you when something has gone wrong. A slight tug or an unusual "feel" to the carriage should make you stop and check. This comes, of course, with experience.

So, you are knitting smoothly and with a nice rhythm, but still loops appear. What else can it be? The immediate answer is to check the brushes on the front of the carriage. They are not always "brushes" in the sense that they have bristles - some are rubber, some plastic, but the end result can be the same. Have a little spin with these brushes. They should move very freely. If not, they need to come off, it is almost certain that some yarn will have built up underneath.

If the machine is new, you might have a little trouble in taking out the screws - they are put on with a power tool and need considerable "brute force" to remove them. I suggest you don't start this job sitting at the machine with the sinker plate balanced on your lap, something is sure to slide to the floor and be lost – possibly for ever! Take the sinker plate to a table and, for safety's sake, work over a piece of paper so that anything that drops off is immediately visible. Older machines have separate washers; the later ones have these welded to the screw, which is much easier to cope with. I suggest you remove one brush at a time, otherwise there is a puzzle as to where they all go, although the instruction books usually have an illustration.



"I spent long enough trying to get the picture right before I discovered it's a programme about knitting"

Do use the correct screwdriver for the job; those little fiddly things that come with sewing machines are not "man" enough for the job. (Or should I say "person" to be politically correct?) The screws on older machines have either a straight channel for the screwdriver, or a cross-head. The newer ones have a combination of both. When working on these I prefer to use a straight screwdriver, because this cut is deeper. It is possible to use a power screwdriver for the first attempt, but considerable care should be taken whatever sort you are using, because if it slips the head of the screw may be damaged, then you are laying up more trouble for yourself. In fact, if all the brushes turn easily, you need to run you finger over the heads of the screws; if there is a slight abrasion this might be causing the looping. So you don't want to make the abrasion in the first place! If the damage is very slight, this can sometimes be put right with the gentle application of a nail file - the smoother side and considerable patience need to be applied. If the damage is severe it is possible to buy new screws from the larger machine knitting dealers.

So the brushes are turning nicely, and there are no snags on the screw heads, but the yarn still loops. Bend down and have a look along the gate pegs/sinker gates, according to which make of machine you have. Still in doubt about this? A member of my class summed it up beautifully "Oh," she said "I know what you mean. Those things that stick up in the front like table forks!" Are you with me now? These gate posts can get bent, so if they are very slightly out of line the yarn can catch on them. This is why I never teach new knitters to cast off round the gate posts for a loose cast–off. This requires too much pull and in the course of time the gate post gets bent, causing more trouble. If you want a loose cast–off, pull the yarn through the stitches until you have a large loop (experience will tell how large) then you have a loose cast–off and no damage to those tender gate posts! It is easy to straighten a bent gate post with a pair of fine nosed pliers, again using a gentle touch, not brute force!

If you do a lot of knitting it might be a good idea to drop large hints at Birthday or Christmas time; you really need a couple of decent screw drivers and definitely a pair of fine-nosed pliers. If you succeed (or if you have to buy your own) keep them strictly for the knitting machine. Pliers used in the garden to cut hefty wire, for example, soon lose their delicate balance. So if you have your own tools, I suggest you hide them. Where? I always say no-one in the family but you is going to look under a pile of dusters! Joking apart, do try to keep these tools for the knitting machine only. I know this takes some doing; when my daughter was younger I used to tie my scissors to the clamp of the knitting machine. Even so, I came to use them one day and found the yarn cut and the scissors attending school!

There is one other possible cause of the yarn looping. On my electronic machine there are rubber "brushes" which come forward for use on tuck stitch. One of these has a habit of putting itself into the "tuck" position without any help from me. So if I find loops, I have a look at this simple solution first. Finally on the subject of loops, I have a theory that certain yarns are prone to looping. I don't mean the slubs and other "bumpy" yarns - some of the ordinary 4-ply equivalent ones take a fit in their heads (if yarn can be said to have a head) and produce loops. Is it the dye? I ask myself, because I was doing some stripes with the same make of yarn, but one colour consistently looped. Even I can't believe that theory, so it must have been something I was doing wrong. (If anyone can solve this one, do let me know.)

Finally, my new friend at the knitting club was having another little problem. She could not make the first row of stitches stay in place. After the initial row where the loops are all in the hooks they kept "bubbling up" on the next row. I do know the answer to that one. It needs "something" to hold them firmly in place for the first few rows. Brother machines come equipped with "cast-on combs" for the single bed (not to be confused with the ones for the ribber, which are quite another matter.) On the older Brother machines these combs had little metal hooks on the ends, which were hooked round the gate pegs for the first row, then dropped down for the subsequent work. Later Brother machines had a comb without hooks to go over the gate pegs (Did these damage the gate pegs, as described earlier? I ask myself). Instead, having knitted the first row, the "teeth" of the comb were put between the needles so that the comb was hanging down to hold the yarn in place.

Silver Reed and Knitmaster machines do not have these combs, instead one uses a nylon cord. In fact I use this method all the time with my Brother machine since it is quicker than fiddling with the cast-on comb. In this case the yarn is taken across the needles as before, then the nylon cord is placed round the gate peg adjacent to the first stitch, taken along the work in the "valley" between the needle bed and the gate pegs and brought forward round the gate post adjacent to the other end of the work. It is necessary to hold the two ends of cord very tightly for the next row; this should keep the stitches in place in the needle hooks. Then knit another three rows (no more) and pull out the nylon cord. Now put the claw weights on the work - this is another area which might benefit from some gentle hints at Christmas or Birthday time.

For the most part, two claw weights come with the machines, but for wider work two or three more are most useful. It is helpful, too, at this stage to dig the cast-on comb into the work (if you have one). Then the two weights can be applied to this bar, spreading the weight evenly. If you don't have this cast-on comb, a hand knitting needle can be threaded into the work to make a bar on which to hang the weights.

It is somewhat ironic that, at the knitting club on the evening when I was explaining to my new friend how to eliminate loops, the main demonstration was how to actually MAKE loops, using the cast-on comb, as a decoration on garments. But that was for the more experienced knitters, of course.

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# CUTTING A DASH 9

*Designed by* *Maggie Andrews*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

**MATERIALS**
**WAISTCOAT**
Bramwell Duomagic. (Yarn Guide No.10.)
1 x 500 g cone in Aran (MC).
3 mm wide knitting ribbon.
Approx 30 metres each of white (A), Beige (B), Dark Green (C) and Mustard (D).
7 Buttons.
**SKIRT**
1 x 500 g cone in Aran (MC).
2 cm wide elastic to fit waist.

**GARMENT WEIGHT**
Finished waistcoat in first size weighs 200 g.
Finished skirt in first size, second length, weighs 280 g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:– F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 779811*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
**WAISTCOAT**
To fit bust 87–92 [97–102, 107–112] cm, 34–36 [38–40, 42–44] in.
Actual size 99 [108, 118] cm, 39 [42½, 46½] in.
Length to shoulder 69.5 [71.5, 73.5] cm, 27½ [28¼, 29] in.
**SKIRT**
To fit hips 92–97 [102–107, 112–117] cm, 36–38 [40–42, 44–46] in.
Finished length to waistband after steaming 68 [73, 78] cm, 27 [28, 29] in (shorter part); 78 [83, 88] cm, 29 [31, 35] in (longer part).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
**Waistcoat:** 31 stitches and 49 rows to 10 cm, 4 in measured over reversed stocking stitch. Wash and dry, then steam very well before measuring. (Tension dial setting approximately 3.)

**Skirt:** 27 stitches and 54 rows to 10 cm, 4 in measured over stocking stitch on MT+1. Wash and dry, then steam press, stretching slightly sideways before measuring. (Tension dial setting approximately 4.)

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used purl side of knitting as right side of waistcoat and knit side as right side of skirt.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided.
c) The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
f) The woven pattern is worked both horizontally and vertically. MC remains in feeder 1/A throughout. The ribbon is used as weaving yarn. Cut 4 x 3 metre lengths of each colour for the vertical weave and wind the remainder of each colour into a ball for the horizontal weave.

**WEAVING PATTERN**
Set carriage to knit Ns in HP back to WP. Set carriage for weaving. Weave 2 rows with B. Push Ns 10, 11, 30, 31, 50, 51, 70 and 71 at left and right of centre 0 to HP. Starting from the left, lay one cut length of ribbon from left to right over each pair of Ns in HP in the following sequence:-

A, B, C, D, A, B, C, D. Leave ribbon ends hanging in front of work. K 2 rows MC. * Push the same Ns to HP. Lay the ribbon over Ns as before **. K 2 rows *. Rep from * to * 12 times more. Rep from * to **. ***Weave 2 rows with C. Rep from * to * 14 times, then from * to **. Weave 2 rows with D. Rep from * to * 14 times, then from * to **. Weave 2 rows with A. Rep from * to * 14 times, then from * to **. Weave 2 rows with B. Rep from * to * 14 times, then from * to **. These 120 rows from *** form pattern.

**WAISTCOAT**
**BACK**
Push 168 [182, 198] Ns at centre of machine to WP. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and MC, K 14 rows. Using MT+4, K 1 row. Using MT-2, K 14 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Remove nylon cord when work is completed. Using MT+1, K 1 row. Do not release card (electronic machines – memorise row, then lock card on first row). Set RC at 000. Using MT, cont in weaving patt *. Shape sides by dec 1 st at each end on every 30th row until 156 [170, 186] sts rem. K 28 rows. RC shows 208.
**SHAPE ARMHOLES**
Set RC at 000. Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end on every row until 118 [132, 148] sts rem, then on every foll alt row until 98 [112, 128] sts rem. K 90 [100, 110] rows. RC shows 122 [132, 142].
**SHAPE SHOULDERS**
Cast off 7 [9, 10] sts at beg of next 4 rows and 7 [8, 11] sts at beg of foll 2 rows. Cast off rem 56 [60, 66] sts.

**RIGHT FRONT**
Push Ns 5 to 84 [91, 99] inclusive at left of centre 0 to WP. 80 [87, 95] Ns. Work as for Back from * to *. Shape side by dec 1 st at left edge on every 30th row until 74 [81, 89] sts rem, K 28 rows. RC shows 208.

**SHAPE FRONT EDGE AND ARMHOLE**
Set RC at 000. Dec 1 st at right edge on next and every foll 5th row and **at the same time** cast off 9 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 52 [59, 67] sts rem, then on every foll alt row until 38 [45, 53] sts rem. Cont to dec at front edge on every 5th row from previous dec until 21 [26, 31] sts rem. K 6 [6, 1] rows. RC shows 122 [132, 142].
**SHAPE SHOULDER**
Cast off 7 [9, 10] sts at beg of next and foll alt row, K 1 row. Cast off rem 7 [8, 11] sts.

**LEFT FRONT**
Work as for right front, reversing shaping by reading left for right and right for left (do **not** reverse patt).

**PRESSING**
Use a latch tool to pull ribbon ends to wrong side and secure. Wash and dry pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

**ARMHOLE BANDS**
Join shoulder seams. Push 162 [174, 186] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and MC, K 14 rows. Using MT+4, K 1 row. Using MT-1, K 14 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Remove nylon cord when work is completed. Using MT+1, K 1 row. With K side facing, pick up sts around armhole edge and place on to Ns. K 1 row. Cast off.

**FRONT BORDER**
With carriage at right and ribber on H5, push 12 Ns on main bed and 11 Ns on ribber to WP for full needle rib/double rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set ribber to P5. Transfer sts as on Diagram 1. Set ribber to H5. Set RC at 000. Using MT/MT, K 4 rows. * Make a buttonhole over Ns marked "x" on Diagram 2. K 32 rows. Rep from * 5 times more. Make another buttonhole over same Ns as before. RC shows 196. Place a marker at left edge. Set RC at 000. K 118 [126, 136] rows. Place a marker at left edge. Set RC at 000. K 76 [86, 94] rows. Place a marker at left edge. Set RC at 000. K 118 [126, 136] rows. Place a marker at left edge. Set RC at 000. K 196 rows. Transfer sts to main bed and then cast off.

**MAKING UP**
Sew front border into position

along channel formed by empty ribber N, matching markers to beg of front slope and shoulder seams. Join side and armhole band seams and then sew on buttons.

## SKIRT
## TO KNIT

Push 168 [180, 192] Ns at centre of machine to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set carriage to hold. Set RC at 000. * Using MC, K 10 rows. ** Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ** 13 [14, 15] times more. Push 8 [10, 12] Ns at left to HP, K 2 rows. 20 Ns rem in WP. *** Push 1 N at left to HP, K 2 rows. Rep from *** 18 times more. 1 N rem in WP. **** Push 1 inside N from HP to UWP, K 2 rows. Rep from **** 18 times more. 20 Ns in WP. Push 10 [12, 14] inside Ns from HP to UWP, K 1 row. Push 1 N at left to HP, K 1 row. ***** Push 11 inside Ns from HP to UWP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from ***** 12 [13, 14] times more. Push rem 9 Ns from HP to UWP, K 10 rows. Place marker at each end *. Rep from * to * 17 [19, 21] times more. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Close the latches and push Ns back to WP so that one set of sts knits through the other. Using MC, K 1 row. Pull out nylon cord and remove WY. K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

## MAKING UP

Join elastic into a circle. Fold 2 cm, 3/4in at waist edge of skirt to the inside over the elastic and catch down.

## STEAM PRESSING

Work on 2 panels at a time using markers as a guide. Pin out 2 panels on an ironing or blocking board so that the length below the waistband is 68 [73, 78] cm, 27 [29, 31] in. Steam press very well, dabbing the iron up and down on these 2 panels. Do not move the iron from side to side. Allow the panels to cool before unpinning. Now work on the hem edge of 1 panel at a time. Pin the 2 markers at lower edge on to the board. Pull the point downwards so that it measures approx 13 cm, 5 1/4 in along the row of eyelets. Put a pin in the bottom eyelet and steam press well between the 2 markers. Pay extra attention to the lower edge. It should not roll up when you unpin it. When the point is cool, unpin it and move on to the next one. Work all around the skirt. Hang up by he waist until completely dry. Remove markers.

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This skirt design is adapted from one in Maggie's latest pattern book *"The Skirt Selection"* (see contents, page 4, for Free Line lucky draw).

There are patterns for more beautiful suits in her books *"All Seasons Suits"* and *"Classic Collection"*, available from wool shops, price £3.99 each, or direct from Maggie for £4.50 to include p&p. The address is:-

**Mrs M Andrews**
**79 Hookfield**
**Harlow**
**Essex CM18 6QQ**

A = 54 [58.5, 63.5] cm
B = 2 cm
C = 42.5 cm
D = 25 [27, 29] cm
E = 1 cm
F = 31.5 [36, 41] cm
G = 18 [19, 21] cm
H = 50 [54.5, 60] cm
I = 25.5 [28, 30.5] cm

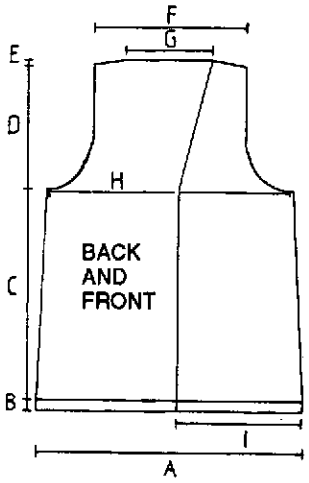
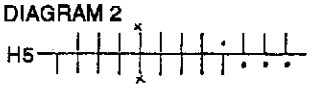



DIAGRAM 1

DIAGRAM 2

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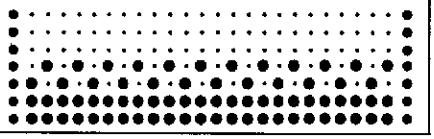

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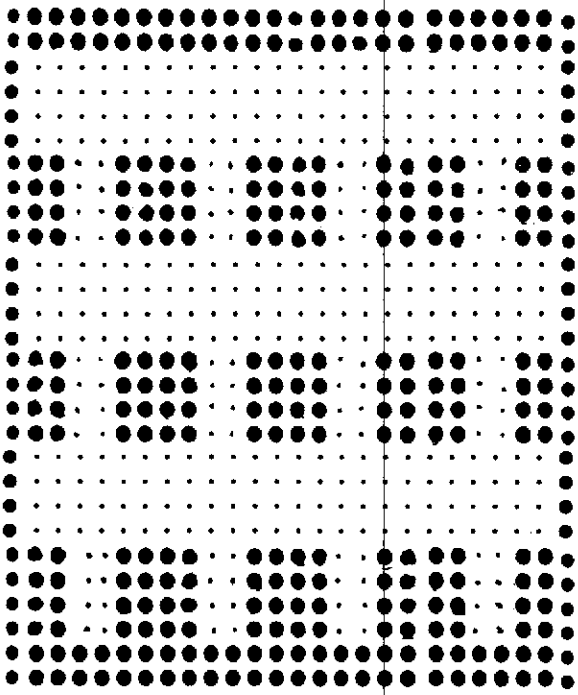

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# COTTON FOR HIM OR HER 10

*Designed by* *Barbara Tobias*

**PATTERN RATING**
** Fairly easy for knitters with some experience.

**MACHINES**
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

**MATERIALS**
Yeoman Brittany 2–ply cotton used double throughout. (Yarn Guide No.10.)
1 x 450 g cone in Oxford Blue (MC).
1 x 450 g cone in Scarlet (A).
1 x 450 g cone in Ecru dyed (B).

**GARMENT WEIGHT**
Finished garment in third size weighs 505 g.

*The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:– Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116–240 4464.*

**PATTERN INFORMATION**
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

**MEASUREMENTS**
To fit bust/chest 87–92 [97–102, 107–112, 117–122] cm, 34–36 [38–40, 42–44, 46–48] in.
Actual size 102 [112, 122, 132] cm, 40 [44, 48, 52] in.
Length to shoulder 71.5 cm, 28½ in.
Sleeve seam 49.5 [49.5, 51.5, 51.5] cm, 19½ [19½, 20½, 20½] in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

**TENSION**
30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

**KNITTING NOTES**
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

**FAIR ISLE PATTERN**
Using MT, K 4 rows B and 4 rows MC. Release card and cont in Fair Isle. * Using MT+1, K 2 rows MC/A and 2 rows MC/B. Using MT, K 4 rows MC. Rep from * twice more. Lock card on first row. Cont in st st and MT. K 4 rows B. ** K 2 rows MC and 6 rows A. Rep from ** twice more. K 2 rows MC. These 62 rows form pattern.

**SLEEVES**
**1ST AND 2ND SIZES**
Using MT, K 4 rows A and 2 rows MC.
**3RD AND 4TH SIZES**
Using MT, K 4 rows A, 2 rows MC, 6 rows A and 2 rows MC.
**ALL SIZES**
Cont in Fair Isle pattern.

**BACK**
With carriage at right and using MC, cast on 156 [172, 186, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Cont on Fair Isle patt *. K 150 rows. Place marker at each end **. K 102 rows. RC shows 252. Push 51 [59, 64, 71] Ns at left and right to HP. Using WY, K a few rows in st st over rem 54 [54, 58, 58] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

**FRONT**
Work as for Back to **. K 70 rows. RC shows 220. 32 rows less have been worked to shoulder than on Back.
**SHAPE NECK**
Note position in patt. Using nylon cord, K 88 [96, 105, 122] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 58 [66, 71, 78] sts rem, then on every foll alt row until 51 [59, 64, 71] sts rem. K 8 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 20 [20, 24, 24] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Keeping patt correct, finish to correspond with first side, reversing shaping.

**SLEEVES**
With carriage at right and using MC, cast on 76 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every row until there are 80 sts, then on every foll 3rd row until there are 108 sts, then on every foll 5th row until there 156 sts. K 2 [2, 10, 10] rows. RC shows 166 [166, 174, 174]. Cast off loosely.

**JOIN RIGHT SHOULDER**
Push 51 [59, 64, 71] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and B, K 1 row. Cast off with a latch tool.

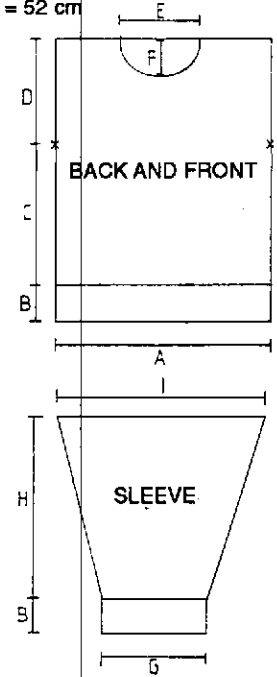
**NECKBAND**
Push 150 [150, 158, 158] Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 20 [20, 24, 24] sts across front neck inc 4 sts evenly, 32 sts up right side of front neck and 54 [54, 58, 58] sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT+1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT–5/MT–5, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

**JOIN LEFT SHOULDER**
Work as for right shoulder but read left for right.

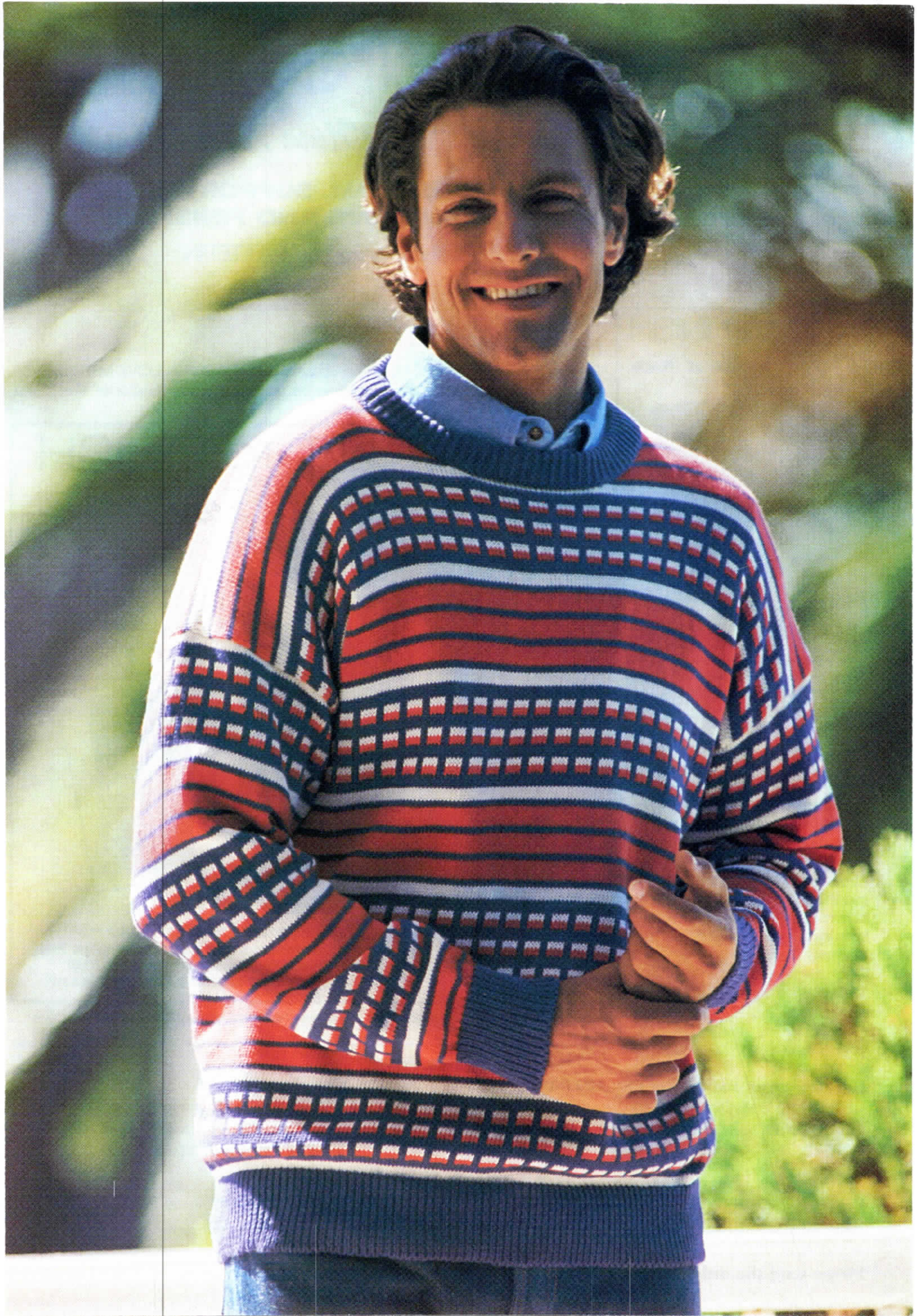
**PRESSING**
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

**MAKING UP**
Set in sleeves between markers. Join side and sleeve and neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

A = 52 [57, 62, 66.5] cm
B = 7 cm
C = 38.5 cm
D = 26 cm
E = 18 [18, 19, 19] cm
F = 8 cm
G = 25 cm
H = 42.5 [42.5, 44.5, 44.5] cm
I = 52 cm




N.B. punchcard chart is on page 70



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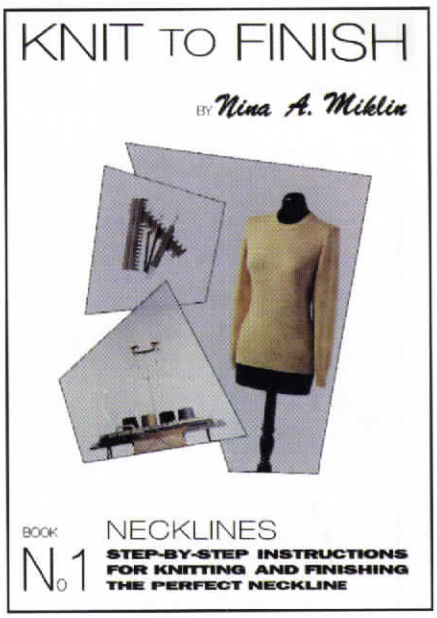


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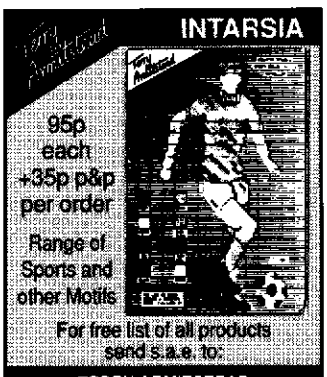


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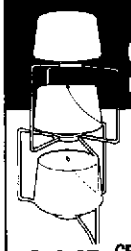

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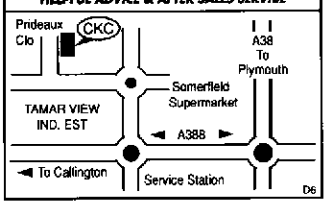

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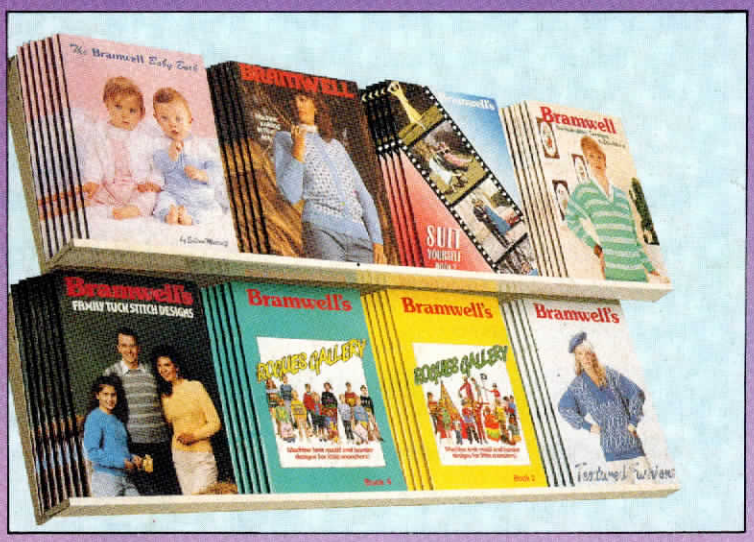


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